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THE UNIVERSITY GUILD PROGRAM

CHAPTER ASSIGNMENTS

THE UNIVERSITY GUILD PROGRAM

CHAPTER ASSIGNMENTS

Chapter:

Member:

**THE UNIVERSITY GUILD
OFFICE OF ADMINISTRATION
ATLANTA, GEORGIA**

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THE UNIVERSITY GUILD**

Solitary reading will enable a man to stuff himself with information; but, without conversation, his mind will become like a pond without an outlet—a mass of unhealthy stagnation. It is not enough to harvest knowledge by study; the wind of talk must winnow it, and blow away the chaff; then will the clear, bright grains of wisdom be garnered, for our own use or that of others.

WILLIAM MATTHEWS.

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THE UNIVERSITY GUILD PROGRAM

CHAPTER ASSIGNMENTS

The University Guild

National Constitution and By-Laws

CONSTITUTION

ARTICLE I

Name

The name of this organization shall be the

Chapter of the University Guild.

ARTICLE II

Object

Its object shall be to promote the pursuit of Cultural Education through Club Association among women.

ARTICLE III

Membership

Its membership shall consist of Women interested in Higher Education and Social Betterment.

ARTICLE IV

Officers

Its Officers shall be a President, a Vice-President, a Secretary, and a Treasurer, to be elected by ballot, to serve for a period of one year. Should any office become vacant during the year, such vacancy shall be filled by the majority vote at the next stated meeting.

ARTICLE V
Program Leadership

A Program Leader, whose ability and fitness for this position have been ascertained and approved by the National Officers of The University Guild, is appointed by them and the fee for services rendered to the Local Chapter is paid by the National Organization. The Program Leader may be replaced at any time the National Officers deem it is to the interest of the Local Chapter.

ARTICLE VI
Amendments

Amendments may not be made to this Constitution without the written consent of the National Organization.

BY-LAWS

ARTICLE I
Dues

Local dues may be assessed against each member, not to exceed seventy-five cents semi-annually.

ARTICLE II
Officers

Section 1. It is the duty of the President to call meetings to order, to preserve order, to entertain motions and put them to the vote, to announce the results of all votes, to appoint all committees, and to carry forward the business of the day.

Section 2. It is the duty of the Vice-President to assume the duties of the President in the absence

of the President, or when asked to do so by the President.

Section 3. It is the duty of the Secretary to keep an accurate list of the membership of the Chapter, with the address of each member, to conduct the correspondence of the Chapter, to keep in contact with the membership by phone or otherwise immediately previous to each meeting to insure regular attendance. To make and preserve the minutes of each meeting, and to keep on file all papers of importance.

In the absence of the President and Vice-President she assumes the chair and entertains a motion for a temporary chairman to conduct the business meeting.

Section 4. It is the duty of the Treasurer to look after all the finances of the Chapter, to pay all bills on the order of the Presiding Officer, and to be prepared, upon request of the President at any time to render an accurate statement of the Chapter's finances. She is to disburse no funds without a written order signed by the Presiding Officer.

Section 5. It is the duty of the Program Chairman to make the assignments for each meeting, appointing an alternate for each assignment. The Program Leader conducts all educational programs, introduces the speaker and conducts the discussions, making sure that the program, as outlined, is adhered to. The Program Leader is also to give any member taking an assignment advice and assistance on her topic if asked to do so by the member.

ARTICLE III

Meetings

Section 6. Meetings shall be held regularly twice a month during the Guild Year. Special Meetings may be called, on order of the President, or may be

called by members of the Advisory Board, which consists of all officers and one member appointed by the President. The order of exercises shall be:

1. Call to order.
2. Reading of the minutes.
3. Miscellaneous business, reports, communications, etc.
4. Program for the day.
5. Adjournment.

ARTICLE IV

Membership

Section 7. The membership shall be of two classes, Charter Members and Associate Members.

The Charter Members shall be those who are admitted when the Chapter is organized, before the Charter is closed. The Associate Members shall be those whose applications are accepted after the Charter is closed. The Associate Members shall be assessed an additional fee of \$9.00, which shall go into the Treasury of the local Chapter.

Resident guests may be invited by a member to attend a Chapter meeting, but no one who is not a member may be invited to more than two meetings during the year.

Each member should consider herself honor-bound to accept assignments for Chapter discussions some time throughout the year, and on acceptance of such topic, should, without fail, present her discussion. In case of an enforced absence she should secure an alternate to carry the discussion for her.

PARLIAMENTARY USAGE

THE ORDER OF THE DAY

The president has previously called the meeting. The time and place may have been announced at the previous meeting, or it may have been announced in the newspapers, or it may have been called to the attention of the members in both ways.

If the chapter is large the president should own a good handbook on Parliamentary Law. "Parliamentary Usage for Women's Clubs," by Emma Fox, is an excellent one.

If the president wishes a special meeting she asks the secretary to issue the call. The secretary signs it but places above her name: "By order of the president."

At the appointed hour the president strikes the table with a gavel and says, "The meeting is called to order." From this moment the secretary makes a record of the proceedings. This record is called the Minutes.

The minutes should be brief, but a record of every item of importance should be kept. The name of the presiding officer and the number in attendance should be mentioned. Calling the roll is usually a waste of time. The secretary can quietly ascertain the number present and check their names. Record of all motions and the manner of their disposal should be kept. The minutes should be signed by the person who wrote them. In this case, it will be the secretary or, in her absence, someone appointed by the president.

As soon as the meeting is in order the president asks the secretary to read the minutes of the previous meeting. When the secretary has finished, the president asks if there are any corrections. If there are not she announces that the minutes stand approved, after which they become legal evidence of the proceedings.

When the business is disposed of the president asks the program chairman to take charge of the meeting. The president does not leave her chair, however, and as soon as the chairman has finished with the program the president rises, asks if there are any questions or suggestions concerning the program or for the good of the chapter as a whole. When this is done she either announces that the meeting stands adjourned or asks for a motion for adjournment.

The president is always addressed as Madam President, never by her own name. She always speaks of herself as "the chair," never by the personal pronoun. A chairman should be addressed as "Madam Chairman," a secretary as "Madam Secretary," etc., etc.

MOTIONS

A member who wishes to make a motion must first secure the floor. This she does by rising in her place and addressing the presiding officer (Madam President).

Recognition is given when the president repeats the name of the member. If the president does not know the member's name the member herself should speak it when the president nods to her. This introduces her to those present and gives the secretary the necessary information for the minutes.

If two members ask for recognition at once the president must decide between them.

The form in making a motion is almost universally "I move that" or "I move to."

When the motion is made the member seats herself. The motion cannot be discussed until another member has secured the attention of the chair and seconded it. The form of seconding is simply "I second the motion."

After a motion is made and seconded it must be restated by the chair. Then it may be discussed, after which it must be put to the vote unless it is disposed of in some other way.

The negative as well as the affirmative vote should be counted. A quorum (that is, one third of the active membership) must be present for all motions except the motion to adjourn or to take a recess. No motion can be carried except by a majority of all the votes cast.

Nominations need not be seconded.

No second is needed when a member asks to withdraw a motion.

It is always in order for a member to ask that a motion be repeated. The president either repeats it herself or asks the secretary to do so.

When a motion is before the club no other motion except one that is germane to it can be introduced. (The motion for adjournment is an exception. It is always in order.) After a motion has been made, the other motions that may be made before it is acted upon are:

To amend

To amend the motion to amend

To refer to a committee

To postpone definitely

To call for the previous question (This means "I move that we now stop discussion and vote.")

To lay on the table

A motion is pending until it is voted upon, withdrawn, or otherwise definitely disposed of, no matter how much discussion may follow it.

The last motion stated by the chair is the first to be voted upon. For instance, when an amendment is offered a vote must be taken on the amendment before it is taken on the original motion.

The member who made the motion may ask permission to withdraw it.

The presiding officer announces that the member has asked permission to withdraw her motion and states that if there is no objection the member may do so. If an objection is made, the question of giving permission for withdrawal must be put to a vote.

A motion can be withdrawn by the member who made it before the president has put it before the house. It cannot be withdrawn after the president has called for the vote upon it.

If a motion is withdrawn, all pending subsidiary motions are likewise withdrawn.

A member may withdraw the name of her own nominee, and the one nominated may withdraw her own name.

The president while in the chair cannot make, second, or discuss a motion. When she wishes to do so she should call the vice president to the chair, and then proceed as if she were an ordinary member.

The president does not forfeit her right to vote.

COMMUNICATIONS

All formal communications sent out by the club, such as resolutions, etc., should be signed by the president and the secretary.

THE ART OF PUBLIC SPEAKING

FRANK HOME KIRKPATRICK

[*Mr. Kirkpatrick is one of the best known authorities in the field of public speaking. He is the author of "Public Speaking, a Natural Method," and of "Oral Interpretation of Literature." He is principal of the Toronto Conservatory School of Expression, and is a special lecturer in public speaking in McMaster University and the University of Toronto and other distinguished institutions of learning. This article, which contains the heart of his method, will be useful to everyone who has to speak in public; and no matter what kind of speech one has to deliver he will find helpful hints here on how to deliver it in the most effective way.]*

THE IMPORTANCE OF SPEECH

Man is the only creature furnished with the power of speech. He is the only creature, also, endowed with ability for sustained and logical thinking. The coördination of these two faculties in the human being is evident to any reflective person. Man is endowed with the power of speech, in order that he may communicate his ideas—the product of his thinking—to others with precision and intelligibility. Imagine an individual deprived of the power of speech! What a calamity it would be! How tremendously he would be handicapped in his relations with others! When one considers its great consequence, is it not amazing that more attention is not given to scientific training in the oral communication of ideas or speech in our educational systems?

PUBLIC SPEAKING

Speech, under every circumstance, whether in conversation, at the counter, in the club, at the banquet table, from the platform, or at a committee meeting, fulfills one purpose, the communication of ideas, serious or trivial. In each case one or more hearers is implied. Therefore, in every situation speaking is in public. Under all circumstances it is public speaking. And this is the conception that holds at the present time, that public speaking is not a form of speaking for special occasions. Effective public speaking, then, may be defined as clear and vigorous thinking clearly and vigorously expressed.

DELIVERY

The conclusion that all speaking is public speaking has a very important bearing upon the nature of delivery. If all speaking is public speaking, there can be but one standard of delivery. By a standard, I do not mean a rigid, unvarying form to which everyone who essays to speak must subscribe if he would speak acceptably. When a fixed standard is imposed individuality is swallowed up in uniformity and artificiality. What I do mean is a form varying with each individual, but originating in each case from the same principle or basis. Such a standard does not hamper the free play of personality.

Now, what is this very desirable standard for public speaking? The form that the impulse to expression spontaneously and naturally takes in the desire to communicate ideas must be the correct standard. Such a standard will have a positive and a negative merit. It will be sincere and it will not be artificial. What is this most spontaneous and

natural form? Conversation. This writer assumes that the so-called "public speaking" is, in every particular, essentially the same as conversation, or more accurately a "talk," since a "talk" is the communication of ideas by one person to others, while a conversation implies the interchange of ideas.

The conversational form is simple, unostentatious, direct, intimate, and natural. It is effective in the highest degree, for in conversation ideas are most clearly impressed, and that is the great test of effective speaking. That you can remember for years what has been told you, even in a casual conversation, is the most convincing proof of its quality of effectiveness.

The style of a certain American statesman in public address will ever be for me a most delightful recollection. He was a rare example of the charming, interesting, and compelling qualities of simple and animated conversational delivery. He spoke as "a gentleman would converse." When he appeared before an audience he walked easily, naturally, and with simple dignity upon the platform. He took his hearers by the hand, as it were. His position on the platform caused him no concern. He spoke from anywhere. He began in a simple, deliberate, straightforward way. He conversed with his audience, intimately but not familiarly, and upon the plane of the average hearer. It was as if he said, "Come, let us reason together." His simple manliness, naturalness, directness, culture, and sincerity captivated any audience. His concern appeared to be, "Have I something to say?" "Have I confidence in it?" "Can I persuade my hearers to accept it?" He always commanded such respect that, when he finished, his hearers felt with one accord that, as a distinguished orator said of a great contemporary, "True nature seemed to

speak all over him." Some speakers hesitate to adopt the conversational standard for fear that they will not be able to impress their ideas upon the minds of their hearers. This is a mistaken fear. Have you not had this experience? You have listened to a clergyman make the announcement of the next week's church activities and then preach the sermon. The announcements were made and discussed in a natural, businesslike, purposeful manner and in a conversational voice. The sermon was delivered in an ecclesiastical manner and a ministerial tone. You carried away from the service a clear impression of the announcements. Did you retain the same clear impression of the sermon? Which type of delivery is the more impressive?

There are many unfortunate misconceptions about delivery. There are those who think that a speech, to be eloquent, must be rhetorical and declamatory. They assume that it is essentially different from conversation or natural speech; that it is a special gift or an unusual form of oral expression. This wrong understanding of the nature of public speaking has been very unfortunate in its results. It has led to apprehension, self-consciousness, mental confusion, and often speechlessness on the part of those who would, and should, practise it. It has been customary to seek to overcome the difficulty by the superimposition of elocutionary rules. This has merely aggravated the trouble by introducing the element of the artificial. A fitting answer to these misconceptions is the sententious description of the effective delivery of Wendell Phillips, "It was simple colloquy—a gentleman conversing."

There are those who fear that conversational delivery robs public speaking of the necessary vigor and intensity. You frequently must have heard

in conversation someone criticize keenly some matter of which he disapproved, or advocate animatedly a question concerning which he felt intense conviction. Your recollection must be a convincing refutation of this misconception.

Some, and I trust they are few, regard slovenliness and crudeness in manner and language as characteristic of naturalness. They are not. They are unfortunate and censurable mannerisms, at once distracting and repelling to the hearer. True naturalness neither distracts nor repels.

A person upon whom I was urging the desirability of adopting the conversational standard demurred on the ground that he could not be heard except when speaking to a few hearers near him. The following incident proved to be persuasive evidence to the contrary. A short time ago I was conducting one session of a class in an auditorium that seats about three thousand people. In this auditorium are two galleries. One of the members of the class is of an extremely nervous temperament. So self-conscious was he on this occasion that I actually could not hear him at a distance of ten seats from the platform, on the ground floor. When I called the next speaker to the platform the one to whom I have just referred offered to go to the back of the top gallery to see if the voice of the student on the platform would carry that distance. In a short time, to my surprise, he informed me in a well-modulated voice and in words I could readily distinguish that he could not hear the speaker. What does this prove? Simply this, that the voice carries best upon the medium or conversational pitch and when the speaker assumes the natural and self-possessed attitude toward his hearer that he does in conversation.

Is it not remarkable that one person will *converse* with a number of others quite naturally, but

when he addresses a gathering in what is known as a public speech, he will key his voice much higher than its customary pitch and shout? To make another application of an illustration I have already used, you may recall how conversationally some clergyman made the announcements but how loud and strident his voice became as he preached the sermon. Yet you could hear the announcements distinctly. He would have considered it absurd to convey the facts of the announcements in loud and strident tones. Why did he not regard it equally absurd to express the ideas of his sermon in this manner?

There is a prevailing misconception that to be heard in a large space, such as that of an auditorium, the public speaker must raise his voice and bellow. The fact of the matter is, while a volume of harsh sound can be heard, ranting confuses the hearing, shocks the sensibilities of the hearers, and interferes with the distinctness of the utterance of the words.

Where, under circumstances other than those of public speaking, do we find loudness and stridency? In excitement, lack of control, and anger. In other words, under physical, and a low order of emotional, agitation. But public speaking is primarily an appeal to the reason. Therefore, shouting or ranting, which is essentially an expression of emotional and physical excitement, is not the correct means of securing carrying power of voice in oratory.

A voice that carries well in public speaking may be described as one that can adapt itself without tension to any distance demanded by the ordinary conditions of speech-making; and can convey the thoughts so intelligibly and express the words so distinctly that the hearers can appreciate and distinguish plainly and without strain everything

that is said. Such voice production is conditioned upon physical ease, natural pitch of the voice, and intimacy with the audience. When, in talking to others, are we physically at ease? In conversation. When do we speak upon our natural and customary pitch? In conversation. When do we speak simply, directly, and intimately to others? In conversation.

The conversational standard for public speaking is the basis of good carrying power of voice. If the speaker will talk to his hearers personally and intimately, if he will realize that he is speaking to every member of an audience, his voice will carry to every part of any auditorium in which he may be called upon to speak.

Finally, I would urge the necessity of clearness in articulation and enunciation for public speaking. We have been afflicted too long with a slothful, indifferent, badly enunciated, and poorly articulated emission of flaccid sounds.

An audience is made up of the same individuals a speaker converses with in ordinary social intercourse. He should approach them with the same ease, freedom, and self-possession; assume toward them the same attitude of understanding and favor; distribute his attention by looking from one to another in friendly interest; speak on his medium or natural pitch; and have the same lively sense of communication that he maintains in enthusiastic conversation or in spirited discussion. An audience is a neighborhood. Be neighborly!

The standard for public speaking—conversation—makes quite as important an appeal to the eye as to the ear. Observe anyone engaged in the familiar intercourse of an unrestrained chat. Note the changing facial expression, the subtle movements of the hands, and varying attitudes

of the body, naturally, spontaneously, and unconsciously contributing to express to the mind of the hearer what the speaker wishes to communicate. In fact, they often coördinate to convey what is in the mind of the speaker much more effectively than words. Because it is natural, such expression is neither obtruding nor distracting.

Physical expression is universal. It is found in varying degrees of vigor, spirit, and expressiveness, in every type from the stolid and stodgy person of quite ordinary intelligence to the volatile and sensitive Frenchman who said, "Let go my hands; I want to talk."

Bodily expression must not be forced. Undue accentuation diverts the attention of the hearer from the purpose of the speaker and the subject matter of the speech. We have all been, at some time or other, the unwilling, if unresisting, victims of those wildly gesticulatory orators who persist in "pawing the air," or "talking on all fours."

May I reassert that bodily expression, that is, expression that appeals to the eye of the hearer through the bearing, through the movements of the hands and arms, the expression of the face, and the response of the other physical agents to the purpose of the communication of ideas, should be natural and spontaneous. Where are these characteristics to be found? In conversation. If a speaker will assume the conversational attitude toward his hearers so persistently urged in this article, the natural movements of the arms will be stretched into gestures, those of the body accentuated, facial expression heightened, and the function of every physical agent automatically adjusted to audience conditions.

The public speaker should be quite as unaware of *how* he is speaking as one is in the most familiar talk with an intimate who is most congenial. There

should be an absolute unconsciousness of process. The following incident will illustrate very well what I wish to convey: It was my pleasure and profit to be present at a dinner given for a class of theological students. The principal speech was made by a prominent clergyman. Addressing himself to the students he said: "Gentlemen, if in your future ministry, after preaching a sermon, you should think enough about your manner of delivery to ask anyone - no matter how sincerely - how you did, you will have departed that far from simplicity, naturalness, and sincerity."

If then you have something to say do not be conscious of the manner of your delivery, but rather speak with the directness and the simplicity you would use in telling it when conversing with one individual.

Of course, while inherently the same, public speaking is a modification of a "talk," as has been suggested earlier in this article. The basis of the modification is the difference in the size of the audience. In public speaking, according to the popularly accepted connotation of the term, the audience is larger than in conversation. The speaker thinks more intensely in order that, through accentuation, his ideas may be more intelligible to individuals at a greater distance. His voice is extended and amplified in adjustment to a larger space. The movements of his hands and arms are stretched into gestures, in adaptation to a greater number of hearers, while, at the same time, every phase of physical expression is accentuated. In every case the modification is spontaneous.

THE PROBLEM

How frequently one hears the following abject confession: "I can't make a speech. When I stand

on my feet before an audience my mind becomes a blank." Who has not had an experience like the following? You knew you were to be called upon to make a speech. Your heart hammered and thumped. You were almost sick with apprehension. When you arose to speak, your hands and feet seemed to be abnormally obtrusive. You were conscious your movements were ridiculously awkward and constrained. Your sight seemed to be dimmed. The audience was a vague and menacing mass. Your mouth was parched. Your tongue clove to the roof of your mouth. For a moment you could not utter a word. Your mind was a jumble of confusion. Finally, you found your tongue enough to stammer out a few unconnected sentences. The sound of your own voice frightened you. Then, you sat down overwhelmed with confusion and humiliation. Ever since you have wished that the impression made by this painful experience could be blotted from your memory.

A little reflection upon the nature of speech and the characteristics of delivery and the application of a little common-sense reasoning, such as the following, might have cleared up the situation:

Compare the factors of an ordinary, intimate talk with those of public speaking. The purpose of a talk is to convey ideas; so is that of conversation. The means through which these ideas are expressed in a talk are the voice and body. The means in public speaking are the same, with this modification—they are used with more accentuation. The environment of a "talk" is made up of one or more listeners; that of a speech, of many. The purpose of a talk is to impress ideas upon the hearers; the same is true of public speaking. It may be urged that the chief aim of public speaking is to convince and persuade. May not this be

true of a "talk"? Has not someone in an intimate talk endeavored to convince you about the merits of some proposition and to persuade you to act upon his suggestion?

In conversation, or intimate talk, if one has something to say, if one's ideas are clearly organized, one will talk with purpose, with naturalness, with persuasion, and without self-consciousness or confusion. If those same factors hold in public speaking—and they do, with extension and accentuation, owing to the greater number of hearers—why should the speaker not function just as purposefully, naturally, and persuasively, and without self-consciousness and confusion?

However, as far as public speaking is concerned, the melancholy fact remains that, with the vast majority of people, ideas are condemned to life imprisonment and kept in solitary confinement. The purpose of this article is to define the nature of the problem and to suggest a solution.

It is my privilege to conduct private classes of business and professional people in public speaking, as well as classes in universities and colleges. The members of these classes represent different degrees of intelligence and education. It has been my practice to inquire from each member, especially of the private classes, his reason for seeking the instruction that is offered, or, in other words, what difficulty he experienced in speaking in public. Invariably, the answer was: *nervousness* or *embarrassment* or *self-consciousness*. This is the problem of those who would, but cannot, speak in public. It is, also, the problem of those who essay to do so with paralyzing trepidation and whose apologetic effort results in a hesitating, incoherent, painful, and humiliating inefficiency. If he who finds it difficult to speak in public or who cannot pluck up courage to do so can find and, having

found, will apply the correct solution, the cell doors of his repression will be unlocked and his ideas set free.

The majority of the technical faults to be met with in public speaking originate in embarrassment, such as cluttering of words, loudness, stridency, strained throat, poor carrying power of voice, chaotic gesticulation, or rigid bearing.

Nervousness, self-consciousness, embarrassment, diffidence, are simply euphemisms for the plain word "fear." The speaker afflicted with self-consciousness is afraid of something—usually an unreality. He is afraid of the audience, of criticism, of appearing ridiculous, of forgetting, of mental confusion, of failure. In every case it is a fear for self, for fear ever centers in self. Frankly, it is cowardice. It is the "yellow streak" in the individual revealing itself.

It may be urged that to charge anyone who is afflicted with nervous fear before an audience with cowardice is scarcely fair. Of course, I mean that he is cowardly in the particular situation of public speaking. For example, I know a young officer who, singlehanded, captured a machine-gun battery in the Great War. Surely, he was exceptionally courageous. Yet, when he was called upon to tell an audience of his heroic action he was so frightened and confused that he could neither think nor speak. He, figuratively, ran away from his hearers.

Really, the problem is to discover the means by which *courage* may be substituted for fear in public speaking. In the last analysis, fear is a helplessness born of ignorance. Obviously, then, fear may be dispelled by intelligence and familiarity. In other words, courage, or self-possession, or confidence may be substituted for fear by an intelligent and common-sense familiarity with the different

factors that enter into efficient speech-making. Knowledge casts out fear.

Then, what are the factors which will help to substitute confidence for embarrassment, courage for fear, and thus to supply the necessary conditions for properly functioning vocal and physical technique in public speaking?

1. Purpose.

The measure of any speech is the measure of the achievement of its purpose. Purpose is the very essence of success in public speaking. A speech, like any other endeavor, seeks to achieve a definite end, to accomplish something: e.g., the political speech seeks votes; the club talk seeks to give information in a stimulating and interesting way; the sermon seeks to inspire to higher living; the after-dinner speech seeks to give entertainment.

Purpose must be thrust into the foreground of consciousness, must be uppermost in the mind both in the preparation and in the delivery of a speech. When the speaker undertakes to prepare a speech he must ask himself the question, "What do I intend to accomplish?" When he appears before an audience he must again ask himself the question, "What do I intend to accomplish?" During the preparation and in the act of delivery of a speech he must be aware of his purpose. It should never be lost sight of. It directs him to the choice of the material best suited to his aim. As a result, it insures clearness, consistency, and effectiveness.

The speaker with a purpose is definite, clear, businesslike, and direct. He knows where he is going and goes straight to the mark.

The speaker without a purpose, without a definite end to accomplish, wanders about in vagueness and uncertainty, loses his way, and ends in

confusion. His object remains unattained. He is ineffective. A speech without a purpose is like a ship without a rudder.

In the act of delivery, purpose relates the audience to the matter of the speech. It is with the audience that the purpose is to be effected. Purpose, therefore, directs the mind of the speaker toward the audience and away from himself. It develops the audience attitude—the “you” attitude. It enables the speaker to realize the fact, which can be realized only through purpose, that public speaking is an objective art.

2. Preparation.

A public speaker is a mental guide. He leads his hearers, step by step, through a succession of ideas to a conclusion. But, if he is not prepared; if each of these steps or ideas is not clearly defined; if his thoughts are but vaguely conceived; if the bearing of the individual thoughts upon the conclusion is not clear, confusion follows, he loses his way, the purpose of the speech is not achieved, and the result is disastrous.

The inference to be drawn is that the basis of effective public speaking is clear thinking. It must be obvious that clear thinking is conditioned upon the *preparation* and organization of the matter.

It would be absurd if a hostess who had invited some friends to dinner, postponed the preparation of the meal until the guests were seated at the table. It is equally absurd to address an audience without thorough preparation.

Preparation, then, is necessary for effective public speaking. We hear much about impromptu speaking. As someone has aptly said, “Impromptu speaking is usually impromptu bosh.” Vagueness spells confusion. Clearness cannot be derived from obscurity; intelligence from unintelligibility. Bo-

fore a speaker steps upon a platform to address an audience his purpose should have been determined, his thoughts clearly defined and arranged in definite relationship to his purpose or conclusion. If his thought is not so methodized his speech represents a disarranged jumble of ideas, with the result that the speaker's delivery is unintelligible and the hearer's listening unintelligent.

Assuming that the basis of effective public speaking is clear thinking, I would submit for the consideration of my readers the following elementary method of securing the matter and outlining the argument of a speech. There are three manifest sources from which the public speaker or the student of public speaking may derive material for the treatment of his subject: (1) his own knowledge of the subject, (2) authorities on the subject, (3) general literature on the subject, such as may be found in magazines, newspapers, etc. Many of the facts he may possess in his own knowledge, or may secure from authorities and general reading, may not be relevant to his *purpose* in dealing with the subject. How, then, may he sift the relevant from the irrelevant? He should approach the consideration of the facts, statements, opinions, etc., assimilated or derived, with the purpose of the theme stressed in his mind. As a result, what is relevant will cohere about the purpose, as iron filings seek and find the magnet.

Now that the relevant points are secured, upon what basis should they be organized?—for they are clearly of unequal values. Upon that of saliency and subordination, or direct and indirect applicability to the purpose of the speech. The organization of the material of a speech would thus be the systematic arrangement of the matter, according to the main or subsidiary values of the argu-

ments, facts, judgments, opinions, etc. The main points would bear directly upon the purpose of the discourse. The subsidiary points would apply directly both to the main points, and thus would be indirectly pertinent to the theme. The subsidiary facts, etc., may, in their turn, be qualified or supported, according to the requirements for more exhaustive development of the subject, and more accurate judgment. All this constitutes the outline or brief of a speech.

The following is an abstract scheme for briefing:
Statement of subject or theme.

- I. Main heading or argument (related directly to the theme).
 - A. Subordinate fact requirements, etc. (related directly to I).
 - (1) Subsidiary facts, etc. (related directly to A).
 - (a) Minor facts, etc. (related directly to 1).

The matter in connection with each main argument or heading should be similarly outlined.

The assignments of the synonymous terms "subordinate," "subsidiary," and "minor" are purely arbitrary.

Of course, there is no fixed requirement in the matter of supporting facts, opinions, arguments, etc. The exigency of convincing the audience must determine this.

Organization of ideas, that is the lucid definition of the object, the selection and arrangement of ideas according to that object, is as essential to clear and effective public speaking as system is to a successful business, a well-conducted educational institution, or a prosperous agricultural enterprise.

Without organization or system or plan, a speaker becomes inevitably digressive. He wanders

from the subject and too often does not return. If he would *carry his theme to the end*, he must systematize his thought and carry the plan in his mind, so that he can readily proceed from thought to thought, through the sequence of ideas, and thus impress his conclusion and effect his purpose.

The public speaker who depends solely upon the inspiration of the occasion fails. Success in speech-making, as in everything else, is about one per cent. inspiration and ninety-nine per cent. perspiration. The perspiration represents the gathering of material and the planning of the speech. The architect makes his plans and gathers his material before he commences to build. The public speaker must do the same before he appears before an audience to deliver a speech.

Before a speaker arises in a discussion or on a social occasion, he should have, at least, a minimum plan. He should decide what he is going to talk on and what he is going to say about it. Or should he on some social occasion, as a dinner, see by the way things are shaping that he may be called upon for a "few remarks," he should immediately busy himself in shaping some simple plan to guide him.

If I may suggest a slogan for all who speak in public, or entertain an ambition to do so, it would be this: "Make plans" or "Cut patterns."

3. *When to End a Speech.*

Many an otherwise effective speech is botched by this desire to "hang on." I have never known a speech to be impaired by brevity. I have listened to so many that were marred by prolixity. How often you have heard this of a speaker, "His speeches are good but too long." The public speaker should never strain the patience of his hearers until they are tempted to stamp him down

or to entertain an unholy wish that something would happen to eliminate him.

A real friend and wise counsellor of mine, with whom I frequently confer in the preparation of public talks or in the arrangement of programs, always begins our conference with a reiteration of this warning: "Remember, it is always better to leave your hearers wanting more than to surfeit them." This admonition prevents many a sin of commission.

There are three causes chiefly responsible for undue length in speech-making. In the first place, there is the inclination to include too great a multiplicity of details. You cannot say all there is to say on a subject in the time usually allotted for a speech. What, then, should be included and what excluded? From the mass of material available, the speaker should, in his preparation, select those arguments essential to the adequate treatment of the subject and reject everything not imperatively necessary to the support of these arguments, or, in other words, reject everything that is not definitely relevant.

In the second place, there is a tendency to excessive wordiness arising from anxiety lest the individual thoughts will not be intelligible, or, in other words, to be too explicit. Such a speaker must learn to have greater confidence in and rely more upon the intelligence of his audience.

Then many speakers become wearisome on account of the unnecessary repetition of ideas. Of course, repetition of an idea may be employed as a device to secure greater emphasis. On the other hand, if it is not so employed, it weakens the emphasis and compromises the effect of the speech by unnecessarily prolonging it.

Another type is the diffuse and digressive speaker, who never deems it necessary to plan his

talk, and who, endowed with an unintermittent flow of words, talks on and on and on. The effortless performances of such speakers are without beginning or end.

The public speaker is well advised who assumes that a speech unduly prolonged, whether on account of the faults to which I have called attention or the nature of the subject, or any other cause, becomes uninteresting and tiresome to the audience. Through the lack of observance of the caution implied in this chapter many an otherwise admirable effort has failed in effectiveness.

Then, when shall a speaker end a speech? I can best answer that question in the words of Edward Everett Hale, "Have something to say and say it." Someone has added, "And then sit down."

Both suggestions are another way of saying that to make an effective speech the speaker must plan it and deliver it according to the plan. This does not mean that there shall be no modifications of the plan at the time of presentation, but it does give assurance that the modifications will not be irrelevant.

4. Audience Contact.

There are two parties to a public speech—the speaker and the hearer. These two parties to a speech must be brought into contact or touch or tune with each other; otherwise, no matter how excellent the thought or how impressive the ideas, the speech cannot be a success.

Audience contact is secured through purpose to be effected, the appropriateness of the subject, and the quality of the delivery.

As may be inferred from what has been written on the subject, purpose directs the mind of the speaker toward the audience, since it is in the minds of his hearers that it is to be effected. This

forces the speaker into contact with his listeners.

Then, to secure contact with an audience, the subject spoken about should be appropriate. In other words, it should be within the experience and interest of the audience. An appropriate subject is an interesting subject. A speaker's very first concern should be about the audience to whom he is to speak. He should ask himself the question, "Who are they?" "Why do they come together?" Then, if he is permitted to choose a subject, select one appropriate to the audience and to the occasion.

There are occasions, however, when the speaker cannot choose his subject. For instance, he may be asked to speak on a given subject, or he may desire to speak on a question that has arisen in a club, at a committee meeting, or at a social gathering. Again, it may fall to his lot to move a vote of thanks to a speaker when he would be expected to make some reference to what has been said. In these cases, while he may not be able to choose his subject, he can select what he is going to say and determine how he will say it.

If the speaker is permitted the choice of subject, it is obvious, provided he knows the type of audience to which he will speak, that he will select a subject that will prove interesting. If, however, he is not permitted the choice of subject, how can he make the matter of a speech interesting, for to be effective he must establish contact. In the first place, he can make it interesting by informing himself as to the type of the hearers to whom he is to speak and then adapting his subject to them. Or he can make a subject interesting and establish contact by an appeal to their personal interests. Another very successful means of securing audience contact is by the use of interest-material, e.g., anecdote, illustration, description, compari-

son, humor, and wit. For instance, an amusing anecdote told at the commencement of a speech serves to gain alert attention and contact with the audience.

The nature of the language used by the speaker contributes largely toward either attracting or repelling the hearers. Simple, short, unaffected, conversational words lend themselves to intimate audience relations. The speaker should not "shoot over the heads" of his audience. All classes of people like simple, sincere, and good language.

The personality, manner, and attitude of the speaker, in delivery, have a most important bearing upon audience contact. They may either repel or attract the hearer. They mean success or failure. The members of an audience will not allow themselves to be interested in the message of one who irritates or antagonizes them.

The favorable personal contact of the speaker in the delivery of a speech depends upon:

- (a) A modulated, pleasing voice. A loud, noisy, shrill voice is as irritating to the ear as a glaring light is to the eye.
- (b) A simple and easy but dignified bearing. The speaker should not speak as if he were laboring under tension or strain. He should approach the audience with naturalness, ease, and poise. He should suggest that he is master of himself. Then he will attract and dominate others.
- (c) Confidence. Confidence is not conceit. It is born of thorough preparation of the subject and familiarity with it. Knowledge begets confidence. Confidence inspires respect. Respect secures an attentive hearing. Do not say by your manner, "Excuse me for presuming."

(d) A suggestion of personal interest in your hearers as individuals. An audience is made up of persons. The speaker should speak to them as he would to a person. He should manifest a personal interest in them. He should look directly into their eyes, as he would when conversing. He should speak with the intimacy and animation of conversation. He should not act as if he feared or despised them. He should be friendly but not familiar.

The members of an audience should be put into an alert frame of mind. He is the most successful in his appeal who stimulates his hearers until they would discuss the question under consideration.

5. Concentration.

The successful public speaker is effective because he can think clearly when on his feet and before an audience. The process of thinking is a systematic series of concentrations of the mind. Since this is the case, anyone but he who regards public speaking as a haphazard thing would be keenly interested in examining the elemental action of the mind in thinking on account of its bearing upon delivery.

The action of the mind in thinking resembles the propulsion of a locomotive. The latter is driven forward by a series of compressions and expansions of the steam. In the case of the mind, substitute concentration for compression and transition for expansion. In the process of thinking, which is the basis of speaking, the mind moves forward to the desired conclusion by centering or focusing or concentrating upon one idea and then leaping or making a transition to the next.

Concentration for others in public speaking

differs from personal concentration. In personal concentration the individual concentrates for himself. In public speaking he directs the attention of the hearers to each idea, in order that they may concentrate. A speech is successful only when the audience is provoked to mental alertness and activity, or, in other words, to think.

The ability to impress ideas through speech, whether in lecturing or in conversation, or in teaching, or in giving instructions, depends upon the power of the speaker to point the attention of the hearer to each thought that is being uttered.

Teaching elementary arithmetic affords a good illustration. A teacher wishes to lead some children to understand that $3+4+2=9$. He holds up three sticks, points their attention to them, and thus centers their minds upon them. Then he repeats the process with four sticks and two sticks and finally with the result, nine sticks. The teacher concentrates the minds of the pupils by calling their attention to each step in the process. So in public speaking. In fact, in the last analysis, is not public speaking or any other form of the communication of ideas a phase of teaching? At any rate, the mental process underlying each is the same.

The concentration of the speaker upon his thought before an audience is much the same, in purpose and attitude, as that of the teacher before his pupils. The public speaker should appear before his hearers with well-defined ideas. He should not concentrate upon them for himself, as does the student. This is unnecessary. He has already done it in his preparation. Instead, he should center or concentrate his hearers' minds upon each thought; call their attention to, or arrest it, with each idea. His concentration upon his thoughts is now by way of the minds of his hearers.

Concentration for public speaking, then, differs from or is a variant of concentration for one's self. The public speaker simply places himself in the attitude of calling the attention of his hearers to the succession of ideas, one by one; or of centering their minds upon each before proceeding to the next. Thus, he grips the attention of his audience and leads it, step by step, to his conclusion.

It is well for those interested to bear in mind that there has been a complete revolution in accepted ideas on public speaking. The day of mere "oratory," of mouthing, and of rhetorical periods, has passed. To speak well now one needs, among other qualifications, these three indispensable things: purpose, something to say, and the ability to concentrate the minds of the hearers upon each detail of what is being said.

6. *Important Words.*

Speech is the medium through which ideas are communicated. They are communicated *only when they are received by the hearer.*

It should be the desire and aim of every speaker to be easily and definitely understood by the hearer. He can be clearly and definitely understood only when he *expresses* himself *clearly* and *definitely*. Clear and definite expression is conveyed through accurate emphasis. Therefore emphasis is of the greatest importance for every speaker.

Clearness, in speaking, is one of the qualities that produce conviction. Consequently, the speaker who lacks lucidity or whose emphasis is inexact, is unconvincing. He fails in his purpose.

To convey an exact impression, then, must be the aim of the speaker who has a definite purpose to accomplish. Exactness can be secured only through correct emphasis. Take, for example, the following sentence: John walked down Main

Street to-day. Repeat the sentence, emphasizing the word *John*. The inference is that it was *no one else*. Emphasize *walked*, and the inference is that he did not *run* or *ride*. Emphasize *down*, and the inference is that he did not walk *up* Main Street. Emphasize *Main Street*, and the inference is that it was not some other street. Emphasize *to-day*, and the inference is that it was not some other day.

It is plain that the emphatic word stands out more emphatically than the other words associated with it in communicating an idea.

It is scarcely necessary to call attention to the self-evident fact that, if the speaker wishes to convey a specific idea, he can communicate it only by emphasizing a *certain* word. If he would convey *one* idea and emphasizes a word that suggests another, he does not express his meaning at all. Under these circumstances he cannot charge his hearers with indifference or stupidity if they do not get the impression he wishes to give. The fault is entirely his own.

Suppose someone said, "I lent twenty dollars to John." If he emphasized *lent* it would mean that he did not *give* the money; if *twenty*, that it was neither *more nor less*; if *John*, that it was not someone else.

Now, should he wish to convey the idea that he lent the money to *John* and emphasized either *lent* or *twenty*, the hearer could not possibly receive the impression that the speaker intended to convey.

Four things are evident from these examples:

- (a) The speaker can lead his hearer to think precisely the thoughts he wishes him to think.
- (b) The speaker must use accurate emphasis to make the hearer think precisely as he would have him think.

- (c) If the speaker emphasizes words that do not express his ideas, he cannot hope to make the impression he desires to make.
- (d) If the speaker wanders along in his speech *without* emphasis, he conveys *nothing*.

The speaker must *not* be conscious of trying to emphasize certain words, and yet, to be effective, he must emphasize definitely. Emphasis should be exact, spontaneous, and automatic.

The problem, then is to secure accurate emphasis in speaking without thinking about it.

If a speaker will apply the process outlined in the section on concentration, that is, if he will *point* or *direct* the attention of his hearers to each idea, he will emphasize the correct words automatically.

The teacher instructs a child in the simple problem, $2+3=5$. He uses some concrete articles, such as wooden balls. He *calls attention to each detail* of the process. He does not think of emphasis. Yet he will emphasize the underscored words spontaneously. *Two* balls and *three* balls make *five* balls.

Ideas have different values. In a well-ordered speech or talk all the ideas employed to convey its matter and purpose are essential but have not the same degree of importance. To illustrate: In the system of a graded school there are the principal, the assistants, and the pupils. Each is necessary to make a school, but, in the functioning of the school, the principal is more important than the assistants and the assistants than the pupils. The members of the system vary in importance. In the operation of the school *all do not have positions of the same importance*.

There are many ideas in a speech—or there ought to be. No two of these ideas have exactly

the same degree of importance in relation to the subject under discussion. The speaker realizes the value of each of his ideas. If he will call the attention of his hearers to each idea according to its degree of importance it will be expressed with the proper degree of emphasis. Then and then only will his speech be intelligible and logical. Then and then only will he communicate the exact impression he wishes to convey.

If, in the delivery of a speech, all emphatic words received the same degree of emphasis, there would be no emphasis. If each *idea* is expressed with the same degree of emphasis there would be no emphasis. Such a speech must be a failure.

7. *Gaining Attention.*

It is remarkable how few speakers gain the alert attention of their hearers at the commencement of a talk or, if they do, retain it as they proceed. Too often the attention of the audience is simply polite at the beginning of a speech, then drifts into indifference as the speaker proceeds, and finally "peters out" altogether. There are two types of those speakers who fail to command the attention of an audience. On the one hand, there is the speaker who responds to a generous reception with a cold and perfunctory acknowledgment. He begins by dashing cold water, as it were, on their enthusiasm and interest. He proceeds to discuss his subject in a detached way. He isolates himself from his hearers. He is as one marooned on the platform. Undoubtedly he has something to say, but he does not say it to anybody. There is no reciprocity between him and his audience. He does not gain attention. On the other hand, there is the loud, noisy, declamatory speaker. He does not relate himself to his audience, but stands isolated in the center of his own "sound and

fury." He "kicks up" such a cloud of oratorical "dust" that he is, as it were, hidden from his hearers. He harangues *at* them. He does not talk *to* them. He never gains attention and, consequently, does not hold it. Between these two extremes there are many types of those who cannot command the full attention of the audience.

The attention of an audience is attracted by that which creates a favorable impression. Therefore, desirable conditions of carriage, manner, gesture, and voice are very essential to a favorable first impression and important factors in maintaining attention.

The speaker should approach an audience with free and deliberate movement and with an easily erect and alert body. Such a carriage suggests that the speaker has command of himself. When a speaker suggests that he has command of himself he has gone far in commanding the respect and attention of his hearers. On the other hand, if a speaker shuffles toward his audience with hollow chest, drooping shoulders, and a general suggestion of weakness, inertness, and lifelessness, he cannot dominate his hearers. He forfeits their regard and therefore cannot command their attention.

The speaker's manner should be natural, friendly, pleasant, dignified, intimate, deferential. In other words, he should be genial in "heightened" conversation. His manner will be reflected in the manner of his audience. If a speaker's manner suggests a friendly interest in his hearers, they in return, will accord a sympathetic attention.

On the other hand, if the speaker's manner is cold, aloof, and restrained he loses the sympathy of his hearers. If it is unnatural and affected he excites their ridicule. If it is obsequious and suggests an undignified attempt to curry favour he

loses their respect. In other words, if the speaker's manner is such as to repel or forfeit the respect of his hearers he cannot attract or command their attention.

The speaker's manner should suggest poise. If it suggests that he is laboring under a tension, the audience will be under a strain. If he is excessively active, they will be confused. If he fidgets, they will be nervous and restless. An audience cannot give attention when it is affected by the distracting influences of strain, confusion, nervousness, or restlessness.

If a speaker would gain and command the attention of his hearers, his manner must not betray a hint of self-consciousness. If he loses control of his own concentration, he cannot hope to focus the attention of his audience.

Attractive qualities in a speaker's voice are very important in gaining and retaining attention. If a speaker talks in a modulated, pleasant, and easy tone, it is easy for his audience to listen to him, because there are no distracting vocal mannerisms. On the contrary, harshness, hardness, shrillness, hoarseness, or inflexibility of voice interferes very materially with the speaker's ability to control the attention of his hearers since it is diverted from his thought to his unfortunate mannerisms of voice.

A speaker should be able to speak so that he may be distinctly heard and understood. If he cannot be heard, obviously his hearers cannot give him their attention. If he can be heard and understood only imperfectly, his hearers are under strain, and this is fatal to the retaining of attention.

Loudness and excessive volubility are very annoying to an audience. Loudness is confusing to the hearer and, at best, he can give but an im-

perfect attention. In the case of excessive volubility the hearer is unable to follow the matter of a speech when the words are uttered at too rapid a rate, and therefore cannot give attention. These are two very cogent reasons for the cultivation of the natural conversational tone and deliberation in speaking.

The speaker's manner should suggest self-reliance—that he is master of his subject and master of himself. This wins the confidence of an audience, and an audience will give its attention readily and willingly to a speaker who gains its confidence. The most important conditions of a speaker's self-reliance or confidence in himself are adequate preparation, familiarity with his subject, and definite purpose.

The nature of the introduction of a speech is important in gaining the attention of an audience. Different devices may be used, some of these are:

- (a) A relevant story—that is, a story that is related to the subject of the speech.
- (b) An appropriate story—that is, a story that applies to the occasion of the speech. If it is relevant as well it is all the better.
- (c) An appropriate reference. It may be to a prominent person present or to the occasion.
- (d) A statement of the theme of the speech in a strong, vigorous, trenchant, and striking opening sentence.

Beginning with the communication of his first idea, the speaker directs his hearers' attention to each thought. If the speaker does not call the attention of his listeners to focus it upon his ideas, he cannot hope to gain their attention. This is really the most important factor in gaining and holding attention.

8. *The Importance of Pausing.*

Owing to their inability to discriminate, children have much that is absurd and trivial imposed upon them. I recall having been taught reading in the public schools according to these rules: pause while you count one for a comma, two for a semi-colon, three for a colon, and four for a period. In case a pupil neglected to apply any of these rules he received the number of whacks with a pointer that corresponded to the number of counts required by the broken rule. Needless to say, we were always particularly careful about our periods. Thus the teacher referred to focused the minds of the children upon these artificial and ridiculous rules for pausing rather than upon the ideas the words conveyed.

My reader may not have had the rules for pausing impressed upon him as drastically as I had. Nevertheless, I feel safe in assuming that he was required to guide himself in reading by similar stupid nonsense. If not, he was fortunate.

So, as you may be anticipating, I am not going to offer any rules to guide the public speaker in making pauses. An attempt to govern one's self by rules always results in artificiality and self-consciousness. It takes the attention of the speaker from *what* he is saying and places it upon *how* he is saying it. The purpose of public speaking is to communicate ideas, not to parade artificial manipulation of the voice.

Nevertheless, pausing is of great consequence in public speaking. There is a frequently quoted proverb which runs thus, "Speech is silver, Silence is golden." In reference to this dictum, someone has aptly written, "If in applying this proverb to speech-making, you will interpret silence as pausing, then it is certainly golden."

Frequently natural pausing is one of the most characteristic factors of the speech form of

conversation. Assuming that the conversational standard is the correct standard, pausing should be, then, one of the important distinctions of effective public speaking. And it is.

Since pausing is natural to speech, it must arise spontaneously from certain processes and conditions. By discovering and applying these processes and conditions, we can ensure spontaneous pausing, which, as has been inferred, is inherent to natural speech form.

If you will listen attentively to anyone in ordinary conversation telling of some experience, you will notice that he utters his words in groups, not in a continuous stream. For instance, in narrating the details of the following incident, the words group naturally, as I have indicated: ("On my way downtown to-day) (I saw a collision between a street car and an automobile.) (The automobile was badly damaged.) (The chauffeur was thrown to the pavement) (and badly injured.) (A passing motorist took him to a hospital.) (I see, by this evening's paper, he was not seriously injured.")

Now, how are the words separated and united into groups? By pauses. Where are these pauses located? Before and after each group. What does each group of words convey? An idea. There is a pause, then, before and after the expression of each idea? Yes.

In conversation, public speaking, or in any other form of the natural, oral communication of ideas, there is a pause before and after the expression of each idea. Now, why is this? Well, there are the speaker and the person spoken to. Time is required to develop an idea. Time is required to grasp an idea. The speaker has to concentrate to get each thought. This requires time—a pause *before* the utterance of the group of words. He naturally desires that the hearer shall grasp each idea. This

requires time--a pause *after* the utterance of each group of words. Thus, "the speaker requires time to think of what is to be said, and the audience requires time to think of what has been said."

The length of a pause depends upon the length of time required by the speaker to develop an idea or by the hearer to comprehend it. This leads naturally to the question of the modification of pauses. The speaker can modify his pauses, that is, he can lengthen or shorten them. He can lengthen the pauses before each group of words by concentrating more intensely and sustainedly upon each idea before giving expression to it. He can lengthen the pause after each group of words by concentrating the minds of the hearers more intensely and sustainedly upon the idea after he has given expression to it. The opposite process would shorten the pauses.

Although pauses can be modified by lengthening or shortening upon the basis of more accentuated or less accentuated concentration, they cannot be legitimately increased or decreased in number.

There are subtle pauses within the groups of words. The most important of these are located before and after the emphatic words. These pauses, also, are made spontaneously in any style of natural speech.

Should any of my readers fear monotony on account of frequently pausing, let me ask, "Have you ever experienced anything so monotonous as an endless 'ready and steady' stream of words?"

9. *Deliberation.*

"More haste, less speed" is a permanent comment on the ineffectiveness of hurry and the effectiveness of deliberation. It applies with equal cogency to public speaking as to any other phase of effort.

May I endeavor to emphasize the desirability of deliberation by illustrating the futility of hurry. Have you seen someone hurrying along with an armful of parcels; drop one, dive impulsively after it; drop others, plunge spasmodically for them; drop them all, and then scurry around among them like a pup exploring the "innards" of an old-time feather bed?

No doubt some of your friends, like a few of mine, are always in a hurry. They flutter about in a dizzying fashion. They are always on some mission bent, but accomplish nothing, or very little.

The hurried public speaker is usually a purveyor of "half-baked" ideas. He does not take time clearly to define and to mature his thoughts. His mind hastily leaps to a new idea before he has fully expressed the last. More or less mental confusion results. His mind is apt to pick up ideas without strict regard to relevancy and to run off on tangents. He may return to the main idea and he may not. He is like the hunter who started out to hunt for a bear, saw a fox and set out after it, then saw a squirrel and forgot the fox. He may have returned to the bear hunt and he may not.

Such a speaker's words come rushing out pell-mell. Each tramples on the heels of its predecessor. Articulation is slurred, pauses are eliminated, and emphases carelessly placed.

The results of accentuated hurry in speaking are a disorderly tumult of ideas and a hurly-burly of words.

Any public speaker who is afflicted with nervous haste or hurry should cultivate deliberation. He might, also, with profit, ponder the statement of a distinguished British statesman who somewhat sententiously defended the slowness attributed to the Englishman by saying, "The speed with

which you move does not matter so much providing you are going in the right direction."

It is popularly assumed that deliberation in public speaking is equivalent to a monotonous pronunciation of words, one by one, a tiresome, unvaried drawing out of the words. This is not so. True deliberation does not make for tediousness, dullness, and hesitancy; but rather for clearness, vigor, and variety.

Deliberation in speaking, then, is not secured by merely "slowing up." This simply induces monotony, and monotony is the death of all interest in a speech. How, then, is it secured? You will recall that in talking, public speaking, or any other natural communication of thoughts, the words are uttered in groups; that the words are united and separated into groups by means of pauses; that the pause, before the utterance of each group of words, is the time required by the speaker to concentrate upon and acquire the idea; that the pause, after the utterance of each group of words, is the time spontaneously allowed the hearer for the acquisition of the idea. I think it will be quite obvious that increased concentration upon each idea will result in longer pauses and a more sustained and emphatic utterance of the words. This is deliberation.

If one possessed an eager temperament he might urge impatiently, "Why not ignore all these details, and say simply and directly, 'Think deliberately at the time of speaking, that is with strong and sustained concentration, and you will speak deliberately, that is sustainedly and emphatically'?"

10. Imagination.

To make use of illustrations in order to impress ideas more clearly and vividly is to treat the ma-

terial of a talk or speech with imagination. The use of illustration not only endows the material of a speech with the quality of interest, but, also, the delivery with animation.

The average individual in the popular audience is not interested in generalities or abstractions. He is interested in concrete and specific things. General statements rarely attract attention or prove interesting. If they do, it is only with those hearers who have an expert knowledge of the subject or, in other words, with specialists in the subject. Consequently, general statements do not make a popular appeal. On the other hand, ideas excite the interest of an audience or hearer when they are conveyed through illustration, example, description, or comparison. Then they become concrete, graphic, and clear. An illustration may be likened to a window, which lets in light.

The use of the imagination in speaking is to make thought more vivid, lifelike, and picturesque by suitable examples, appropriate stories, apt illustrations, arresting descriptions, or pertinent comparisons. For example, the insurance agent will impress upon the mind of the prospect the advisability of the policy he is advising him to take by citing an actual example of the benefits derived by someone who has taken a similar policy. A political speaker may convincingly urge his hearers to vote for a certain policy by showing conclusively how beneficial such a policy has been elsewhere. A diffident speaker may be encouraged in overcoming his self-consciousness by hearing the story of the early difficulties and failures of some famous orator, like Disraeli, who persisted until he overcame his difficulties.

Since the matter of a public speech, to be vivid, interesting, and arresting, must be treated con-

cretely or imaginatively, that is, by illustration, the speaker should have at his command:

- (a) A fund of apt stories. As must be stated in the section on after-dinner speaking, this fund of anecdotes should be replenished from time to time. Stale stories are ineffective. New stories give an added interest.
- (b) Vivid descriptions of scenes, situations, and experiences. These may be derived from personal observation or reading.
- (c) Pertinent examples. These may be secured by personal investigation or the study of the subject under consideration.
- (d) Relevant comparisons. These may be derived from the same field as the subject of the talk or speech, or they may be drawn from other fields and still be relevant.

However, before one can treat the matter of a speech imaginatively, he must have a thorough and accurate knowledge of the subject. In order to awaken interest, this knowledge must be associated with concrete things.

Should a speaker present his ideas through illustrations that his hearers do not understand, or that are beyond their experience, the speech would be a failure. The hearers would not understand and therefore would not be interested. The matter of the speech would be unintelligible and uninteresting.

It would be idle for a speaker, in addressing an audience of farmers, to give illustrations that are suited only to city people, and vice versa. It would be equally absurd for an engineer to use the same illustrations in speaking to a popular audience on some engineering question as he would use in speaking to an audience of expert engineers. From

this it will be seen that the concrete examples or illustrations must be within the experience of the particular audience addressed.

That illustrations may be truly effective, it is well to observe the following suggestions:

- (a) Take care that each illustration is relevant. Do not tell a striking story or use a vivid description for its own sake. The illustration is permissible only when it applies definitely to the subject. Otherwise, if the story is a good one, it will focus the attention of the hearer upon it for its own sake and away from the subject under consideration.
- (b) Do not use frivolous illustrations on serious occasions or too serious illustrations on lighter occasions.
- (c) Do not bring in too many details. Use only those necessary for interest clearness, consistency, and relevancy. Too many details become wearisome. Use enough detail, however, to convey a vivid and definite impression.
- (d) Give the details of the illustration in proper order. Be careful not to jumble and confuse them.
- (e) It is of first importance, as suggested before, that the illustrations shall be within the experience of the audience. Otherwise, they will not be understood and will fail entirely in their purpose.
- (f) Avoid illustrations that will arouse the antagonism of the audience. An illustration may be very apt, vivid, and relevant, but the use of it may be very tactless.

Vivid images result in a corresponding spontaneous vividness and suggestiveness in *language*.

It is unnecessary to deal with this at length, since, if the speaker presents his ideas through images, illustrations, and comparisons, he will automatically and naturally use language that will communicate these ideas vividly, interestingly, and arrestingly. It is not a matter of the conscious selection of words.

Imagination affects the *delivery* of a speaker as it does his language. The imaginative speaker tells his stories, describes his pictures, and makes his comparisons with spontaneity, naturalness, vividness, and attractiveness.

11. Speaking with Authority.

To speak with authority is to speak with confidence. To speak with confidence is to speak without fear. To speak without fear is to speak with knowledge. To speak with knowledge is to speak after preparation.

Then, the basis of speaking with authority is preparation. The price that he who would excel as a public speaker must pay is application. Why is it that the possession of a ready and easy flow of words has wrecked so many promising oratorical careers? Simply because the possessors of such fluency substituted this aptness in words for careful preparation in thinking. I have come to regard the possession of fluency in language by a young man as a positive hindrance to future distinction in public speaking, and for the reasons I have given. When will men realize that eloquence does not consist in words but in ideas? You have heard some eminent public speaker convince, persuade, and move to action; and you have exclaimed, "This is a gift," "The orator is born not made." I think one would be safe in asserting that no man ever attained distinction in public speaking without constant and unremitting effort. I know

that one of the most distinguished pulpit orators of a great metropolitan city spends night after night, each week, in carefully developing and perfecting the thought and wording of the following Sunday's sermons. I know also that a certain statesman of international reputation gives the same thorough preparation to his public utterances. We do wish that the extemporaneous or impromptu speaker, who begins anywhere and ends nowhere, would either get to work or quit, for, as someone has said, "We are tired of the babbler, the spouter, and the chin wagger."

Through preparation the public speaker develops a knowledge of his theme. He acquires the facts about it. He secures information concerning it. He learns to know his subject. "You must know what you want to say to be able to say it."

Knowledge expels fear. If the public speaker does not have his facts and information well in hand, he is apt to stumble, to flounder, to "flap and splash" about. He struggles with his thought. He fears he will have nothing to say. An evil genius prompts him to stay on his feet. Failure stares him in the face. Panic seizes him. His mind becomes a blank. He sits down, a sorry spectacle, a pitiful example of one overcome by that fear which arises from the neglect of the preparation of the ideas, from lack of knowledge.

Now that fear is eliminated through knowledge, confidence reigns. The speaker no longer fears that he will have nothing to say, for he knows that he has something to say. Control replaces agitation; deliberation, nervous confusion; definite expression, fumbling for words.

The result is, that the speaker can now speak with certainty and confidence. His investigation

into the subject has rendered him competent. He can speak with authority.

Someone may say, "I have given all possible preparation to a subject, but on account of limitations in ability or education, I still have feared to speak, because I knew that some members of the audience were much better qualified than I." Do not let such fear prevent you from speaking. No individual is the repository of all the knowledge on any subject. Each of us may have something to contribute. When you have investigated the subject thoroughly and organized the material clearly, you are justified in assuming that you can speak with some degree of authority.

12. Tact.

Some persons possess the happy faculty of saying or doing the appropriate thing at the right time. Those who are less fortunate in this regard envy the mental discernment that enables them to do this. The question is often asked, "What is the source of this quick and intuitive appreciation of what is fit and right?"

A tactful person is both imaginative and impressionable. He could scarcely be the one without being the other. It follows, naturally, that he can readily enter into the experiences and see from the points of view of others. The imagination acts spontaneously and immediately. The public speaker, so endowed, is enabled to appreciate the opinions, beliefs, and prejudices of his hearers, and thus, to avoid giving offence, without sacrificing his own position on the question under consideration.

A tactful speaker is not an oratorical weather-cock. He does not continually change his point of view and seek to curry favor by adopting the opin-

ion of others. Such a one excites the contempt of his hearers. If the speaker is convinced that his attitude toward the question under consideration is the right one, he must, of course, stanchly adhere to his convictions. At the same time he should seek to effect the conversion of those of his hearers who do not agree with him by adroitly offering convincing reasons in support of that which he advocates and by avoiding direct conflict with their conclusions and convictions.

The tactless speaker is unimaginative and self-centered. He is biased, unyielding, and impatient of the opinions of others. Thus, he stirs up prejudice, and, on account of his maladroitness, fails to effect his purpose.

The undiscerning are apt to confuse opportunism with tact. It is true the tactful person may sacrifice principle for expediency. He may apply tactfulness with a sinister purpose. But this is a question of ethics, not of tact. The tactful person adroitly arranges to effect his purpose, but this does not necessarily involve a surrender of principle.

WRITTEN, OUTLINED, AND MEMORIZED SPEECHES

The ideal preparation is that which will permit, at the time of speaking, a maximum of freedom, that is, that will so equip the speaker that he can promptly adjust himself to whatever conditions may exist or may develop in his audience, and to meet and deal with the unexpected in his speaking environment with self-possession and alertness.

The type of preparation suggested in this article will permit the ready adjustment necessary for effective delivery. To recapitulate very briefly, the factors in this preparation are: A theme to impress, a purpose to effect, familiarity with the

subject, and a clearly defined plan. Such preparation qualifies the speaker to depend on the occasion for his words. They will come readily enough if his purpose is strong and clear. Under such circumstances he is free to give his entire effort to his hearers. Facility in these conditions makes possible the greatest degree of effectiveness. This type of delivery is known as extemporaneous speaking.

Extemporaneous speaking is, with few exceptions, preferable to reading a speech. There are times when it is necessary for a speaker to *read* his address. It may be an unusually important occasion, when it is most desirable that his hearers shall carry away with them his exact meaning. He feels he must protect himself against misunderstanding and misquotation. He can best do so by pondering carefully his thoughts, developing phrases, and selecting words that will convey his meaning precisely, and delivering them from the manuscript.

The practice of reading should be adapted to the type of occasion I have suggested, but not as a general policy. It is difficult for the speaker who reads to interest his audience. He is hampered in physical expression. His attention is focused on his manuscript, and he cannot establish audience contact or judge his hearers. It is impossible for him to make alterations, modifications, or adaptations of thought, word, and phrase that may be highly desirable. He has deprived himself of the freedom so essential to effective speaking, which enables the speaker to apply selection and adaptation to meet unexpected circumstances.

In the last analysis, reading from a manuscript is not public speaking at all. It is public reading.

The reading of a speech should approximate, as nearly as possible, extemporaneous delivery. The *writing* should be a record of what he would *say*.

To secure this the following conditions are necessary:

- (a) When preparing a speech, the speaker should keep in mind the exact audience, if possible, or, if not, the type of audience to which he is to speak.
- (b) He should feel, during the periods of the writing, that he is speaking to his hearers.
- (c) He should use the language of good, intelligent conversation.

This suggests the desirability of a more specific consideration of the language that should be used in writing speeches. The writer should avoid "big" words; long, complicated, and involved sentences; and an oratorical and flamboyant style. Simple words that are intelligible to everyone, a direct conversational or "talking" style, and short sentences are desirable. This does not imply that the speaker should seek to ingratiate himself by the use of slang or undignified language. All classes of people like "simple, sincere, and good language." The words should be used with due thought to their exact meaning. A standard unabridged dictionary should be the constant companion of a speaker when preparing his address.

A large number of speakers make use of notes. Sometimes, very many times, this is unavoidable. Only the possessor of a most tenacious memory, like a Gladstone, can retain all the details of a speech dealing with statistics, to use an extreme case. However, the speaker should be careful not to intrude the paper, on which his facts or quotations are recorded, upon the attention of his hearers. He should be wholly concerned with directing their attention to the facts. In doing this he should give them as much of his attention as

possible. If he does this, they will give a minimum of attention to his paper. To use a familiar example, again, when a teacher points the attention of a pupil to a fact written on a blackboard, the child does not think of the blackboard but of the fact.

Very many speakers, while they do not read their speeches from the manuscript, will not trust themselves before an audience without a speech outline. It is well for effective speaking if the outline be meager. It is much better if it be carried in the head and not on paper. If a speaker must have a written outline he should develop such facility in the use of it that he may refer to it without attracting the notice of his listeners. How to do this has been suggested in the previous paragraph. Through not observing this caution many speakers are constantly breaking the continuity of their speeches and losing contact with their hearers. This impairs efficiency.

Again, others, who realize the effects of the read speech upon an audience, seek to overcome the difficulty by memorizing it and delivering it word for word. The aim is good, the method faulty. In fact, this is the most reprehensible of all the faulty methods of delivery. The performance is perfunctory and unintelligent. It is insincere—a conscious endeavor to convey the impression that the delivery is extemporaneous. No one is deceived. Moreover, it invites disaster. A failure of memory does not escape the hearers. The speaker's influence is gone. If he cannot recover from his lapse of memory, he is compelled to give up in humiliating confusion.

The practice of some good speakers is to outline a speech, write it out, read it over several times without memorizing the words, and then go before the audience without the manuscript. This method

includes all the good factors of the read speech with a close approximation of extemporaneous delivery.

To read a speech, or to deliver it from memory, or to depend upon a copious outline is to lean upon a crutch.

DISCUSSION

The purpose of a discussion cannot be achieved unless it is conducted according to the accepted procedure governing deliberative meetings. The application of the rules of parliamentary procedure is essential to the control of the meeting, to secure fair treatment for each member, to maintain orderly discussion, to relevancy, and to direct the consideration of a question or subject, if necessary, to a consensus or acceptable conclusion. A disorderly meeting under a perplexed chairman is an impossible condition for an orderly, purposeful, and fruitful discussion.

An outline of the necessary rules of procedure for the direction of the deliberations of ordinary discussion groups will be found in a later section of this article.

This is not the place for an examination of the principles of argumentation. That is a very complex and comprehensive subject. Very many excellent books have been written on it.

A clear view of some of the causes that threaten the success of, or have wrecked, many a discussion is pertinent.

The first condition of the success of any discussion is that every member must be prepared to make his contribution. To do this demands that each shall have a knowledge of the matter in hand. This knowledge should be definite and verified, not general and vague. Thus an intelligent contribution is assured.

The degree of the influence of an individual member is the degree of his intelligent contribution to the matter in hand. If he avoids taking his share in the discussion, he sacrifices his influence. It is just neither to his associates nor to himself.

A speaker may at times be perplexed as to the opportune time for making his contribution. He should seize upon some point made by a previous speaker; approve or criticize it; then relevantly apply what he himself has to offer. Thus he makes his contribution and relates it to the general discussion. It fits in.

A plan is necessary to effective discussion, but it cannot be determined before the meeting. The speaker can bring his knowledge of the subject with him. He cannot well bring his plan. It must be improvised. It depends upon that in the previous speakers' contentions to which he attaches his matter. The point in the argument of those who preceded him and to which he relates his contribution provides him with an introduction. His explanation of his own attitude and his reasons therefor constitute the development of his argument. The restatement of his contention serves as a conclusion.

To conjure up the necessary courage to inject himself into a discussion or debate is very difficult for many a one. He hesitates about taking the initiative. He would take part. He demurs. The opportunity passes. If such a one will decide where he can contribute and force himself to rise to speak, by an act of will, his troubles will vanish. He will find that the water is not so very cold after all.

Another cause for hesitation, in taking the initiative in discussion, is the fear of criticism. Like nearly every fear, it is without reasonable foundation. In any case, the speaker's preparation pro-

vides him with knowledge. This is his warranty, and it should be sufficient assurance.

A discussion is usually an informal occasion. This does not justify slovenliness in bearing, carelessness in manner, or indifference in speech. In discussion, as on other public-speaking occasions, the speaker should stand easily, confidently, erectly, and alertly. He should speak naturally and deliberately.

THE AFTER-DINNER SPEECH

The popularity of the individual who acquires a reputation as an accomplished after-dinner speaker is well known. He is sought after incessantly as "the speaker" or "the guest" of some occasion. The universal favor with which such a one is regarded simply proves that the exceptionally endowed after-dinner speaker is rare. That for many years any discussion on after-dinner speaking should inevitably turn to the elegant and polished Senator Chauncey M. Depew, who used with grace all the qualities of the after-dinner speaker, is additional proof.

The happy blending of so many qualities, no doubt, accounts for the scarcity of outstanding after-dinner speakers. What these qualities are will be better appreciated by a consideration of the nature and demands of the after-dinner speaking occasion. Of course, I do not mean to say that anyone may not become an acceptable after-dinner speaker. He who has a knowledge of the requirements of this type of public address prepares himself to meet those requirements and applies both with intelligence.

The after-dinner speech is delivered in connection with a banquet or dinner. The occasion may be the annual dinner of a club or society, an anni-

versary dinner, a dinner of the employees of a financial or business house, an alumni dinner, or what not. Under such auspices it is, above all, a social occasion. But it is not always of a social nature only, even on occasions such as enumerated.

It is customary for charitable, or political, or business, or religious organizations to inaugurate a new policy or undertaking with a dinner, to which are invited those who are, or who may be, interested, and to whom are presented the aims of the policy or undertaking. Such dinners are, primarily, important occasions, and, secondarily, social.

The guests gather at a dinner in a spirit of good fellowship and with a common purpose. It is an occasion of cordiality and good spirit—one for the mutual association of persons on friendly terms. Geniality finds expression in familiar intercourse among the guests and between the speakers and their hearers.

The nature, spirit, and purpose of the occasion suggest the appropriate qualities of matter and delivery in after-dinner speaking.

The matter should be amusing but not clownish, entertaining but not frivolous, serious but not prosy, inspiring but not extravagant, witty but not sarcastic.

The speaker should address his hearers with ease in bearing, naturalness in manner, and simplicity in speech. He should be engaging, animated, kindly, and intimate in conversation. Of all occasions, this is not the one for formality, or stiltedness, or aloofness. The speaker should look into the eyes of his hearers with friendly interest and converse with them. The speaker should be himself. This much-used quotation fittingly describes the manner and the delivery of the pleasing and welcome after-dinner speaker: "Nature seemed to speak all over him."

We know how, on social occasions, in other times, the spirit of geniality and good spirit were enhanced by song and story. They were made the means of entertainment, amusement, and interest. Each has its place at the modern "dinner." The song is used in its original way. The story is told by the speaker for the purpose of illustration, as well as for entertainment. It makes an appeal to the imagination, and nothing else arouses the interest and attracts the attention so well as such an appeal.

The story is not the only means of making the matter of a speech interesting and entertaining. There are witty sayings, illustrations, vivid descriptions, and humorous or serious references.

It is remarkable how soon the story, saying, illustration, or description becomes "dated." An audience is not interested in a story it has already heard. For the same person to repeat a story to the same hearers certainly does not enhance their regard for him as a speaker. More than that, for them, it robs his speech of that apparently spontaneous and impromptu quality that should be characteristic of after-dinner speaking. Anyone who has had much experience in speaking knows the value, not only of keeping a record of good stories, but of constantly adding to it and substituting for those that, through age, have lost their savour others that are new and up-to-date.

Although the after-dinner speech should be genial and interesting, its sole purpose is not amusement and entertainment. As someone has said, the after-dinner speaker should, amid his geniality, humor, and wit, call attention to at least one serious thought that is of importance to the gathering. To be serious does not mean to be dull or prosy. Let the treatment of the serious theme be entertaining, graceful, and attractive. Secure

these desirable qualities by anecdotes, illustrations, witty sayings, humorous stories, and vivid descriptions.

It is very unfortunate for any speaker to acquire a reputation for humor only. He may be popular, but he loses his influence. He is never taken seriously. In the last analysis he is regarded as an entertainer.

SPEAKING AS CHAIRMAN

The success of a society or club depends upon the application of the accepted way of doing things to the organization of the society, the administration of the constitution, the employment of the rules of procedure governing the proper and orderly conduct of the business and the discussions of the society, and upon the hearty co-operation of the members in observing the rules of the constitution, in presenting assignments, joining in discussions, making such preparation upon the subjects under consideration as will insure intelligent and relevant contributions, speaking with self-possession, ease, naturalness, and purpose, and in submitting cheerfully to the rules of procedure, and applying the spirit of courtesy that cordial relations may obtain.

System is essential for the successful functioning of a club. In club deliberations, as elsewhere, without system there must be chaos. The result is failure to realize the purpose of the organization, disappointment and discouragement to the members, and ultimate disintegration. Thus, one more club that started with high hopes passes into oblivion for the want of a definite order of business.

More depends upon the chairman than upon anyone else. When he takes the chair and calls the members of the club to order he should include,

with this duty, a few remarks regarding the business of the meeting. This opening speech should be short. By not indulging in long talks the chairman can expedite the program of the meeting. The average member of a club is not interested in a multiplicity of details. He wishes the program to proceed. It is the chairman's duty to see that it does.

It is the chairman who introduces the program with a few remarks, announces the subject for consideration, and introduces the person to whom the assignment was made to read the paper or give the talk on the subject. The paper or talk should be confined to a prescribed length of time for presentation.

When the reading of the paper has been completed or the talk delivered, the chairman should invite the members to discuss it. Should the members hesitate, as sometimes is the case, the chairman may call upon someone to open the discussion.

A definite length of time should be set aside for discussion. The chairman must bring it to an end when this time has passed.

Since the chairman controls and administers the system under which the meetings function, and since the success of the meetings depends upon his sympathetic attitude and wise and just decisions, it is obvious he must have certain necessary qualifications. When a group is fortunate in its chairman everything goes with vim.

What is more tedious than the chairman who "talks and talks" in his opening remarks? Everyone has been the victim of the intolerable boredom caused by some chairman who, intoxicated by his own loquacity, persisted in prophesying in detail what each speaker was going to say and in discussing it at length after it had been said.

Geniality is an essential factor in the make-up

of a good chairman. Some members of every group may be extremely sensitive. They may be so afflicted with self-consciousness that without the friendly and sympathetic encouragement of the chairman they would find it impossible to make their contributions to the program. On the other hand, the frigid, formal, unsympathetic type of chairman "chills and kills" discussion and is responsible for turning what might have been an interesting meeting into an abortive one.

The person selected should be well informed, fair minded, discreet, courteous, and tactful, mentally alert, and capable of making prompt and just decisions. He should be able to control a meeting by the respect which his personality commands rather than by a display of authority which is usually futile in the maintaining of discipline. He should possess the ability to get things done.

PROGRAMS

The following programs are arranged so that the assignments and discussions together cover about an hour and a half. This leaves half an hour for miscellaneous business and discussions of current events or of other subjects as the chairman sees fit or as the situation seems to dictate. For example, the chairman might, whenever the alternate speaker is present, call upon her to add something to the talk by the regular speaker. All of the programs, except the very last one, should be kept sternly within the two-hour limit. In the beginning the enthusiasm of the club members may make them wish to stay longer, but even so adjournment should come promptly; otherwise it will not be long before various members will become disgruntled because the meetings "last forever."

The program chairman should talk as little as possible herself but should encourage other members to talk. Yet she must not allow them to prolong their discussion or their lectures beyond the allotted time. She should constantly remind them that they must keep within bounds, and she must not be afraid to break them off when they forget. In no other way can the programs have the life and snap which will make them enjoyable. The assignments are not designed to exhaust their various subjects; they are meant to act as stimulants, to illuminate the reading that the guild members have been doing at home, and to encour-

age them to go into new fields. The members should go away from each program with something to think about. It will give color to their conversation with other people if they can say, "Here is something we were talking about at the guild meeting the other day. So and so said such and such. What do you think about it?"

At the beginning of each month, the program chairman should, in consultation with the other officers of the chapter, appoint all the speakers and all the alternates. The longer in advance the lectures are assigned, the better they will be. The program chairman will find it a good plan to announce at each meeting the subjects which will come up for discussion at the following meeting. This will emphasize them. They are all printed in the program book, a copy of which each member has, and there is no reason why anyone should come to a chapter meeting unprepared to take part in it. Much, of course, depends upon the program chairman, but much, also, depends upon the individual members. Each one should consider herself personally responsible, in part, for the success of every program.

If any member should wish more material upon her subject than is indicated here, the tutorial board of the University guild will be glad to indicate where it can be found. If the chapter should, at the end of the year, want a program book for the following year, the tutorial board will be glad to furnish that also.

GUILD ASSIGNMENTS

FIRST MEETING IN SEPTEMBER

The daily reading from September 1st to September 15th will be found in Volume XVII of the University Library.

TUTORIAL NOTES

We pause this month to pay tribute to Labor Day. Among the selections is one of the most famous poems in the world, "The Man with the Hoe" (*Ref., Vol. XVII, 1*) by Edwin Markham. It has been printed and reprinted more than twelve thousand times and is even better known than the man who wrote it.

Our dramatic selection is a one-act play (suitable for performance by local talent) by Mr. Booth Tarkington, whose life and work will be discussed in another program. There are several short stories which should be read carefully and filed away in the mind. They, too, will be discussed later.

The article by William Archer deserves special attention, not only because it is a fine essay, but also because it is concerned with one of the most vital issues of our day—the relations between England and America. Here is a good place to read "England to America," by Margaret Prescott Montague. (*Ref., Vol. XIII, 15.*)

Those who are interested in Lord Kelvin's dis-

cussion of the wave theory of light can find further information in J. A. Fleming's "Waves and Ripples in Water, Air, and Ether." This, one of the most fundamental of all modern theories, is intimately bound up with our daily life. Sound, light, and heat are all forms of wave motions, and it is by making use of these motions that many of the marvels of the present day are possible. Electric lights, ultraviolet lamps, telephones, radios, victrolas, and talking movies are all caused by the harnessing of waves of different lengths and different frequencies. The term "frequency" has reference to the number of waves per second past a given point, this number depending upon the length of the wave and the speed at which it is traveling.

PROGRAM

The program chairman will call attention to Labor Day, giving its origin and significance (*Ref., Encyclopaedia Britannica*) by way of introducing the

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: The Importance of Labor

Give a brief summary of what Thomas Carlyle has to say of the importance of labor. (*Ref., Labor, Vol. XVII, 6.*) What qualities in them made him choose the great architect, Sir Christopher Wren, and Christopher Columbus as examples of brave workers? What does he think are the essential qualities of a master workman? Would he have rated Edwin Markham's "Man with the Hoe" (*Ref.,*

"*The Man with the Hoe,*" Vol. XVII, 1) as such? Name some people out of your own experience whom you think he would have considered great workmen. Take the examples from literature, history, present-day celebrities, or plain home-town folk.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: William Morris—Master Workman

Discuss (a) his life, (b) his ideals, (c) his accomplishments as an author, an inventor, a printer, an artist. (*Ref., Index of Authors and Titles, selections in University Library, any good encyclopedia.*)

10 minutes.

The program chairman should here throw open the house for a discussion of the qualities of a fine workman. She must be prepared to state her own ideas, but she must withdraw to the background as soon as the members take up the discussion.

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: The Author's Relation to Life.

This is an endless subject. It will come up over and over in the course of the year. For the present we must confine ourselves to one view of it: John Ruskin's.

Brief biography of Ruskin laying especial emphasis upon his beliefs. (Ref., *Index of Authors and Titles, any encyclopedia, and any history of English literature.*)

Summarize his ideas of the relation of an artist—the term “artist” including, of course, artists in words, or authors—to the rest of life. He says you can test the purity of an emotion by asking yourself if it could be set to music. Try the test against this week’s readings. Which sprang from noble emotions? Which could be set to music? What kind of music?

How do you yourself judge a book? Is the fact that it gives you pleasure enough to make it a “good” book, or is something more necessary?

15 minutes.

The program chairman should here throw open the house for discussion. It is important that each person who reads shall make up her own mind as to the value of what she is reading. Her decision may be wrong, but it is hers, and the fact that she has made it is more important than the decision itself. Ruskin has given one talisman by which a work of art can be tested: Can it be set to noble music? What other talismans can the club member suggest?

10 minutes.

It is important that women should pay special attention to what other women have accomplished. In this week’s reading we have two great women whose activities have been somewhat along the same line, Elizabeth Cleghorn Gaskell, author of “The Life of Charlotte Brontë,” and Amy Lowell, author of “John Keats.”

FOURTH ASSIGNMENT

Speaker:

Alternate:

*Subject: The Greatest of Women Biographers—
Elizabeth Cleghorn Gaskell*

Review the "Life of Charlotte Brontë." It is available in several cheap editions. What is there in "Our Society" (Ref., Vol. XVII, 66) and "Old Letters" (Ref., Vol. XIV, 324) to make you think Mrs. Gaskell might write an excellent life of a quiet, intense little woman living in an obscure English parish? Generally speaking, do you think a poet or a novelist would have a better chance of writing a good biography? What advantages did Mrs. Gaskell have over Miss Lowell? These two questions you must decide for yourself. State the reasons why "The Life of Charlotte Brontë" is considered the greatest biography of a woman? Do you agree with this verdict? ("Cranford," by Mrs. Gaskell, and "Jane Eyre," by Charlotte Brontë, will give excellent supplementary material to enrich this talk.) Charlotte is the sister of Emily Brontë, and if this talk is well presented it may interest some of the club members in following up one of the most fascinating groups in all literature, the Brontës. "Wuthering Heights" is the book which has made Emily famous.

20 minutes.

Nearly every week we shall have a poem read or reviewed. Comparatively few people read poetry with great pleasure, but those who love it can interpret it for those who do not and perhaps show them how to enjoy it. The program chairman may

assign any poem in the week's reading. We suggest "Gloucester Moors," by William Vaughn Moody.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Gloucester Moors

Sketch briefly the author's life. (*Ref. Index of Authors and Titles, "American Literature," edited by Robert Shafer, or almost any survey of American literature which includes work by recent authors.*) Retell "Gloucester Moors" in prose. "Poets are those who feel great truths and tell them." What great truth is told in this poem?

10 minutes.

SECOND MEETING IN SEPTEMBER

The daily reading from September 16th to September 30th will be found in Volume XVIII of the University Library.

TUTORIAL NOTES

No one can read W. H. Hudson's "Geese" without coming into a new appreciation of this "majestical fowl"; it should open your eyes to beauty in other familiar objects. Ernest Thompson Seton is another admirer of the goose. (*Ref., "The Wild Geese of Wyndyghoul," Vol. XV, 251.*)

Read Theodore Goodrich Robert's "The Maid" aloud and note how the sound of the words suggests the sound of advancing cavalry.

In connection with "Fortune and Men's Eyes" turn to Sonnet XXIX. (*Ref., Vol. VIII, 162.*) For a fuller appreciation of the play it is wise to read something about Shakespeare's life. The one whom Shakespeare wishes himself more like is "Mr. W. H.," or William Herbert, son of the Earl of Pembroke, to whom many believe the immortal sonnets are addressed. This, like so many other points connected with Shakespeare, is a matter of controversy, but Miss Peabody has chosen to believe it, at least for the purposes of her play. "The Player" is, of course, Shakespeare himself; Mary Fytton is a maid of honor to Queen Elizabeth with whom Shakespeare is supposed to have been infatuated.

Scott died in 1832, but his influence is so much

alive that only last year a quarterly magazine was established in Edinborough devoted entirely to him. It is pleasant to feel that he would have enjoyed being a member of such a club as ours. (Ref., Vol. XVIII, 118.)

Woodrow Wilson, Walt Whitman, and the short stories will all come up in another program.

"The Great Stone Face" of which Hawthorne writes is still to be seen in New Hampshire; it is sometimes called "The Old Man of the Mountain."

After you have read "The Attack on the Mill" (Ref., Vol. XVIII, 253) if you wish to be even more heartbroken turn to Daudet's two stories connected with the same period. (Ref., "The Siege of Berlin," Vol. IX, 292; "The Last Class," Vol. IX, 301.) This is history from a different angle—history you will remember, recorded not in dates and catalogues but in heartbeats.

The Georges Clemenceau who wrote that superbly ironic story, "Simon, Son of Simon," (Ref., Vol. XVIII, 242) is none other than the famous "Tiger" of France who is not so well known for his achievements as an author because everything he has ever done has been overshadowed by his career as a statesman.

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: *The Life and Books of W. H. Hudson*

The name of W. H. Hudson is not in many of the histories of literature, but that is because his rise to fame came after most of them

were written. He will be in the new ones. His own books are the best references for his life, especially "Far Away and Long Ago; the History of My Early Life." The speaker might retell one of the essays from "The Book of a Naturalist," or from one of his other nature books. (*See also Niño Diablo, University Library, Vol. XXII, 268, and the Biographical Index.*)

20 minutes.

One of the special contributions that W. H. Hudson has made is to throw a sense of glory around familiar objects. Here there should be a discussion of familiar objects that are not rightly appreciated. The program chairman herself might sum up Dr. Edwin Slossen's "Gasolene as a World Power" (*Ref., Vol. XII, 81*) or ask someone else to do it. The point is that we live in a world of romance, but seldom stop to think of it.

20 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: *The Conqueror of Napoleon—Arthur, Duke of Wellington*

1. Sketch his life. (*Ref., Encyclopædia Britannica.*)
2. Review Tennyson's poem, "Ode on the Death of the Duke of Wellington."
 - (a) Describe the circumstances under which the poem was written.
 - (b) Compare the Duke with the "mighty seaman." "The Mighty Seaman" is, of course, Lord Nelson. Why does Tennyson invoke him?

(c) Summarize the Duke's achievements.
Do you think he deserved this great
poem?

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

*Subject: A Woman all Women Should Know—
Josephine Preston Peabody*

1. Brief review of her life. (*Ref., Biographical Index, Vol. XII of Who's Who*).
2. Brief review of "Fortune and Men's Eyes." It is very possible that some members of the club will need to have the meaning of this play interpreted for them. (*Ref., Sonnet XXIV, Vol. VIII, 162.*) An account of Shakespeare's own life will come in handy.
3. "The Singing Man" is suggested for supplementary reading, though any of Miss Peabody's poems may be useful.

15 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Literary Men and Music.

1. What does Mendelssohn say about the relation of words to music? Do you agree, or does he say this because he is a musician? Your own decision on this is as good as anyone's. (*Ref., Autobiography, by Felix Mendelssohn-Bartholdy, Vol. XVIII, 227.*)

2. Literary men have been accused of not caring for music. Prove that it is not true by reviewing John Dryden's "A Song for St. Cecelia's Day" (Ref., Vol. XV, 156. *For St. Cecelia herself, see the Encyclopædia Britannica*) and Alexander's "Feast," or the Power of Music" (Ref., Vol. XV, 158. *For the events of Alexander's reign (a knowledge of this will furnish a good background) see any ancient history or any encyclopedia. Consult either Philip of Macedon or Alexander the Great, or both.*)
3. Can you think of any other literary men who have paid tribute to music?

10 minutes.

The house should be thrown open for a discussion of music in literature. Can any of the members think of a novel, a poem, or an essay in which music figures vitally?

15 minutes.

FIRST MEETING IN OCTOBER

The daily reading from October 1st to October 15th will be found in Volume XIX of the University Library.

In "The Story of a White Blackbird" (*Ref., Vol. XIX, 1*) Alfred de Musset very likely has reference to his own experience as a young man in Paris suddenly introduced to the brilliant group to which Victor Hugo belonged. De Musset was very much interested in De Quincey, who is also in this week's reading, and made a translation of his "Confessions of an English Opium Eater" into French.

Aristotle is generally credited with having one of the finest minds that ever existed. By "tragedy" here he means a poetic drama in which the characters are persons of high estate, the action dignified and lofty, the outcome unhappy. Most modern criticism disagrees with his dictum that plot is the most important element in such a composition.

It takes an especial taste to enjoy George Borrow. He is like ripe olives. But no one knows gypsies better, and there are no places where they are better described than in his "Lavengro" and "Romany Rye."

Robert Louis Stevenson enters into Dr. Trudeau's account of his own experiences at Saranac.

Don Quixote is one of the most famous names in the world. The most famous episode in his career, his tilt with the windmills, is given here.

Sappho is one of the comparatively few illustrious women of antiquity whose name has been

handed down to us. Only a little of her poetry remains, but it is enough to make her immortal.

It is not generally known that Columbus kept a diary during the voyage in which he discovered America, yet here it is—that part of it which relates to the landing.

It was Charles Darwin who, according to Dr. Alexander Graham Bell, the inventor of the telephone, "wrought the miracle of the nineteenth century."

Pasteur is another miracle worker whose accomplishment is embedded in our language through the word "pasteurize," which is connected with one of the most important phases of his work.

PROGRAM

If your state is one in which Columbus Day is celebrated attention may be called to the fact with special reference to Columbus's own account of his discovery. (*Ref., Vol. XIX, 253.*) Joaquin Miller's account is imaginative. How closely do you think it parallels the truth?

We have this week one of the giants of English literature in the person of a woman—George Eliot, whose real name was Mary Ann Evans. It is a happy commentary on our progress that it is no longer necessary for a woman to sign a man's name to her literary work to get attention.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: The Life of George Eliot.

(*Ref., any encyclopedia, any history of literature.*) Mention not only the events of her

life but her novels as well. Wind up with a summary of her ideals. (Ref., "Oh, May I Join the Choir Invisible," Vol. XIX, 53, Autobiography, XX, 124.)

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: "Silas Marner"—a Review

1. State the theme. (It is in the quotation on the flyleaf.)
2. Outline the plot.
3. Tell what impressed you most as you read.

"Silas Marner" will come up again in connection with the reading for March 3, Vol. V. The speaker should not go into this selection but reading it may now help her to emphasize the points that will be useful later on to the other guild members.

15 minutes.

We have in this volume three great men whose lives were so unhappy that in spite of the shining tributes to their genius they might be grouped under the heading: Children of Sorrow. They are the Russian, Fyodor Dostoevsky, the Englishman, Thomas De Quincey, and the American, Edgar Allan Poe.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Fyodor Dostoevsky

This may be divided between his life and work as material presents itself. (*For his life,*

see Dr. Joseph Collins's "The Doctor Looks at Literature." The encyclopedia is good, and any history of Russian literature or any study of modern literary trends.) Review "The Brothers Karamazov." If there is someone in the club who has seen this play acted the assignment should be to her.

12 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Thomas De Quincey

(Ref., any good history of English literature.)

Pay especial attention to "Confessions of an English Opium Eater." It is by it that De Quincey stands or falls.

12 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Edgar Allan Poe

This is one of the saddest and most misunderstood figures in American literature. (*Material about Poe may be found almost anywhere. Hervey Allen's "Israfel" is the most complete and up-to-date biography.*) After stating the facts of his life, speak of his work. It falls naturally into three classes: (a) critical, (b) poetic, (c) prose. Compare his theory of the function of the man of letters with Ruskin's. (*Ref., Vol. XIX, 144.*) Which of the two do you think nearer the truth?

12 minutes.

We have read from the lives of two great scientists during these two weeks. We shall have time to discuss only one of them in detail, and so we shall for no particular reason, except that he is almost infinitely lovable and interesting, choose Pasteur.

SIXTH ASSIGNMENT

Speaker:

Alternate:

Subject: Louis Pasteur—Scientist and Saint

(Material for this may be had from an encyclopedia. The best of all sources, however, is “The Life of Pasteur” by his son-in-law, René Vallery-Radot.) Three main headings may be noted: (a) Events of his life. (b) Difficulties. (c) Achievements.

10 minutes.

When the talk is concluded the program chairman should throw open the house for a discussion of living scientists, in any line whatsoever, whose names will be remembered.

15 minutes.

SECOND MEETING IN OCTOBER

The daily reading for October 16th to October 31st will be found in Volume XX of the University Library.

TUTORIAL NOTES

The Tobias Smollett, who wrote "Travels," was the author of the first sea fiction in the English language.

Sir Thomas Browne is one of the tests by which a person can judge his taste in literature. "He who has read *with enjoyment* the works of Sir Thomas Browne," says Asa Don Dickinson, "may consider himself a citizen of the Republic of Letters." Try reading this selection aloud. These glorious rolling sentences are frequently compared to organ music.

Another great essayist is in our selections for this half month, Montaigne. If his Latin quotations annoy you, you must remember that he wrote at a time when every gentleman could read Latin as well as he could the tongue he spoke naturally. With Montaigne this was, of course, French.

Doctors are extremely proud to remember that two of the men in this volume were students or practitioners of medicine. Sir Thomas Browne was a practising physician. John Keats never practised but he held the degree of Bachelor of Medicine.

You have heard of the Socratic method of teach-

ing. In this dialogue as reported by Plato you see it in action. Plato was a pupil of Socrates.

Clara Barrus was secretary to John Burroughs during the latter part of his life and had many opportunities for observing him. She writes here with great understanding, and her penetration reflects charmingly upon both Burroughs and Roosevelt.

The two other women whose names are listed here have laid firm hold on the imaginations of the modern public, yet they are far removed in time and temper. Olive Schreiner comes from South Africa with an appeal so wide that it extends from a tramp like Jim Tully (author of "Bright Eyes," also in this volume) to George Meredith, one of the most fastidious of Englishmen. Selma Lagerlöf of Sweden is the only woman who has ever received the Nobel prize for literature.

PROGRAM

There are three names which stand so high in their special field that no one disputes you when you say that the three greatest of all essayists are Sir Thomas Browne, Michel de Montaigne, and Francis Bacon.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Sir Thomas Browne

(Ref., any history of English literature, any good encyclopedia.)

1. His life.

2. His style. Read aloud to the guild members a passage which seems to you to "make

organ music of the English language." Your own choice is better than any that can be suggested to you.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Michel de Montaigne

(Ref., *Encyclopædia Britannica*.)

1. His life.
2. Sum up what he has to say about the inequality among us, or, if you like, choose some other of his essays. O. Henry called him, "My bully old pal, Montaigne!" How would you advise people to read him—in long essays or in little bits? Or would you advise them to read him at all?

15 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Francis Bacon

(Ref., *Encyclopædia Britannica*.)

1. His life.
2. His chances of being Shakespeare.
3. His essays. (*See those listed in the University Library.*)

Bacon is said to be more frequently quoted than any other author in the English language except Shakespeare. Select a few of the most

quotable sentences you have found in your reading and present them to the guild.

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Theodore Roosevelt and People

1. His attitude towards the world at large, by which we mean especially the people of the United States. (*Ref., Vol. XX, 276-278.*)
2. His attitude towards his friends.
(a) John Burroughs. (*Ref., Vol. XX, 276 ff.*) This is typical. (b) Archie Butt. (*Ref., Vol. XIII, 40.*) Any others that you can add from your own reading.
3. His family. (*Ref., Vol. XIII, 40. See also Roosevelt's own "Letters to His Children."*)

15 minutes.

No doubt other guild members have in mind anecdotes of their own with which this discussion can be enriched. The program chairman should here give them an opportunity to speak.

10 minutes.

It may seem that we are saying too often that this or that is the "most famous" or the "best" or the "finest" in the world. It is true, and the reason is that we are dealing in superlative literature. One of the most lovely, most gifted, and tragic figures in English literature is John Keats.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: John Keats

1. His life. (*Besides the usual sources, such as the histories of literature and the encyclopedias, Amy Lowell's "John Keats" will be helpful.*) Since his friends had so much influence upon his development it might be wise to lay much of the emphasis of this on them. It was his friend Clark who gave him the translation of Homer which inspired the famous sonnet "On First Looking into Chapman's Homer." (Ref., Vol. XX, 307.) It was another friend, Benjamin Haydon, who showed him how to appreciate Greek sculpture and inspired the sonnet "On Seeing the Elgin Marbles." (Ref., Vol. XX, 304.)
2. What he thought poetry should be. It was Keats who said "Beauty is truth, truth beauty." How does this compare with our old friend Ruskin? (Ref., Vol. XVII, 14.) How with Poe? (Ref., Vol. XIX, 144.) Any history of English literature will give a fairly full account of Keats's influence which is said to have been greater than that of any other English poet for a century. Remember that he died when he was twenty-six and think what this means!

20 minutes.

FIRST MEETING IN NOVEMBER

The daily reading from November 1st to November 15th will be found in Volume XXI of the University Library.

TUTORIAL NOTES

Benvenuto Cellini was one of the most engaging rascals of the great period of the Italian Renaissance. He is known to have been a liar, yet his autobiography is one of the most accurate and readable records available of the time in which he lived.

One of the best ways to approach a period is through a personality. Marie Antoinette may lead you into the French Revolution. If so, Carlyle's book on the French Revolution will be a good one for you to take next. Or perhaps you want to keep on with Marie Antoinette herself, in which case we recommend Mr. Hilaire Belloc's volume which bears her name.

Omar Khayyám is known in Persia mainly as a mathematician, but in all English-speaking countries he is known as the author of the "Rubaiyat." The word "rubaiyat" is Persian for quatrain.

"Tartuffe" (*Ref., Vol. XXI, 81*) so took hold of the world that even to-day, when you speak of a man being a "Tartuffe," many who have not read Molière's play know that you mean a hypocrite.

The miracle of Conrad, the Pole, who, though he spoke no word of English until after he was

twenty-one, nevertheless wrote what may in the days to come be considered the greatest English novels of our time, may never be wholly understood. What anybody has to say about him is interesting; but what he has to say about himself is even more interesting. It is Conrad himself speaking in the "Autobiography" (Ref., Vol. XII, 163) given here.

Milton is one of the Titans of English literature; some place him above Shakespeare. He himself never hoped for wide popularity. He felt that he would have a "fit audience though few." It is a very aristocratic group. Do you belong to it?

Nathan Parker Willis was a contemporary of Edgar Allan Poe.

Goldsmith was a friend of Dr. Johnson.

Booker T. Washington was during his lifetime the leader of his race, a man who won and held the respect and affection both of the whites and the Negroes.

This month holds Armistice Day.

PROGRAM

Once more we have come to Armistice Day. It is well to remind ourselves of this fact. We shall devote our attention first to a group of war poets who cried out because they could not help themselves.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: The Soldier Poets

Discuss especially Rupert Brooke, Alan Seeger, John McCrae, and Siegfried Sassoon,

but add any others you can think of. Speak of their part in the war. What was the spirit of their poems? Review any one that strikes you as especially representative or beautiful. (*Ref., Vol. XXI, 234, 235, 239, 242.*)

10 minutes.

In contrast with the spirit of these poems it will be interesting to glance at recent war literature. Ask the guild members to mention recent books they have read in which the war figures. There will not be time to retell the stories of these books, but each one should tell what the author's attitude toward the war was.

10 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Benvenuto Cellini—Artist and Swash-buckler.

We fling ourselves back through the centuries to the Italian Renaissance and let ourselves go swaggering off with Benvenuto Cellini. (*The encyclopedias will help in "getting a line on him," if you will permit the phrase, but the best of all sources is Benvenuto's own autobiography.*) The speaker should touch upon Benvenuto's attainments as an artist, but the main burden of the talk should be to present Benvenuto as a human being, characteristic of one of the cruellest and most picturesque and most radiant periods in human history—the Italian Renaissance.

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Molière

1. His life.
2. His work. Discuss any of the plays you like but especially "Tartuffe." It was suppressed when it was first given in Paris. Why? Do you think the censor was justified? (*Any encyclopedia will give the necessary information.*)

10 minutes.

The house should be thrown open for a discussion of the suppression of "Tartuffe." Lead off from that into a suppression of plays and motion pictures in general. Do you think there should be a board to decide what shall and shall not be shown, or would it be better to let anybody show anything he wanted and let the public decide for itself whether or not it is the kind of play that should be given?

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Marie Antoinette

1. Her childhood is discussed here. (Ref., Vol. XXI, 32.)
2. Take up the story after she goes to the French court. (*For her final flight from the hordes of the French Revolution see Carlyle, "The Flight to Varennes," Vol. XII, 119.*) Carry the narrative on

through to her death by the guillotine.
(Any life of Marie Antoinette, any history of the French Revolution, any encyclopedia will give this.)

10 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Booker T. Washington—Leader of His People

1. His life.
2. His aim.
3. His accomplishment.

(There are many sources of information concerning Booker T. Washington's life, but in his case, as in that of so many others, the best is that furnished by himself. "Up from Slavery" is an autobiography that will be forever memorable in the annals of America. All the necessary material except for the third topic, which he was too modest to develop, will be found here.)

10 minutes.

When this talk is finished the house should be thrown open for a discussion of recent progress among Negroes. It should not be limited to the field of literature. This should be a fruitful topic. Negroes have recently done much to prove themselves capable of real achievement.

15 minutes.

SECOND MEETING IN NOVEMBER

The daily reading from November 16th to November 30th will be found in Volume XXII of the University Library.

TUTORIAL NOTES

George Cable chose the French Creoles of New Orleans for his best stories, one of which, "Posson Jone," is reproduced here.

This W. B. Maxwell is the one who wrote "Spinster of This Parish" and "In Cotton Wool."

You are introduced here to Willa Cather as a poet. When you have read "Grandmither, Think Not I Forget," you should borrow or buy a copy of "My Antonia." It is the story of a Bohemian immigrant girl in America—a book all Americans should read. Mencken says that it is a great deal more than simply a good novel. It is a document in the history of American literature.

Edgar Lee Masters has marked out a grim but impressive territory for his own in "A Spoon River Anthology," the setting for which is a graveyard. Isaiah Beethoven (*Ref., Vol. XXII, 43*) was one of the inhabitants of the Spoon River country.

Alice Meynell and her husband, Wilfrid Meynell, are remembered not only for their own poetry and prose, but for the fact that they were friends of Francis Thompson when he most needed a friend.

Rupert Brooke is one of those charming figures who become a legend almost during their own lifetimes. Did the poem of his you read in the last volume make you want another? Then here it is.

Captain John Smith's description of Virginia is one of the earliest ever written of that country. It was set down before spelling became standardized—in the glorious Elizabethan days when every man spelled as he pleased and no man's way was better than any other.

Read carefully what Edmund Burke has to say about conciliation with the American colonies. It may give you a new insight into the feeling of thoughtful Englishmen during the troubled years preceding the American Revolution.

You may be a little surprised to find "The Song of Solomon" here. You have read it? That is all right. No matter how many times, do it again. It is one of the most beautiful flights of poetry in any literature.

In connection with the other sea poems at the end of this volume reread the poem on the sea by Keats in Vol. XX, 305.

PROGRAM

The chairman should begin by calling attention to the fact that Thanksgiving is either here or about to be here, depending upon the time of the month the meeting is held. Give a few words about the origin and significance of Thanksgiving Day (*Ref., any unabridged dictionary*), and then, having drawn the guild's attention to the early days of our history, invite their attention to Edmund Burke.

FIRST ASSIGNMENT**Speaker:****Alternate:***Subject: "On Conciliation with the American Colonies."**(Ref., Encyclopædia Britannica. Any history of England.)*

1. Something about Burke himself.
2. Something about the background of the speech, public opinion in England at the time. Give place of delivery, etc.
3. Sum up Burke's reasons for conciliation. These are, of course, in the speech itself.

15 minutes.

SECOND ASSIGNMENT**Speaker:****Alternate:***Subject: Edgar Lee Masters*

1. Biography.
2. "The Spoon River Anthology."

The publication of this book created more of a sensation than any other book of poetry that has ever been brought out in America. Brutal and realistic, the poems taken together give a fairly complete picture of a drab little Middle Western town. The member who has this lecture should mention the types of people in a number of the poems, summing up each in a sentence. Then, if she has time, she should read aloud one that has especially impressed her.

15 minutes.

There is room here for a discussion of other modern writers who have recorded the same feeling—the drab, realistic school. Let the members mention books of this type they have read and give their opinions of them. Could they be set to music?

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: *Booth Tarkington*

1. *Life.* The essential facts of Booth Tarkington's life will be found in "Who's Who" and in the Biographical Index in Vol. XXV of the University Library.)
2. Mr. Tarkington has written delightful plays and excellent novels which have shown a different side of the Middle West from that in the "Spoon River Anthology," but his finest contribution to American literature lies in the field of humor. Discuss especially "Penrod," "Penrod and Sam," and "Seventeen."

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: *Selma Lagerlöf*

Here is a woman whose fame is world wide. Can you see what qualities have made her so? What is the one quality which is most likely to draw people together, no matter what their nationality or creed? Sketch her life. (*There*

(is a small pamphlet on this which may be had from her publishers, Doubleday, Doran & Co., Inc., at Garden City, New York.)

Review one of her books. We suggest "Gösta Berling," "Marbäck," or "The Wonderful Adventures of Nils," all three of them classics in their own way. If none is available, concentrate upon the selections given in the University Library. The characteristic flavor which permeates all she has written is in them.

15 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: *Sea Literature*

(Ref., *Biographical Index, histories of literature, volumes by the various authors themselves.*)

1. Prose

- (a) Joseph Conrad
- (b) Pierre Loti
- (c) Herman Melville
- (d) Richard Henry Dana
- (e) John Masefield

Discuss the life and work of these men with relation to the sea.

10 minutes.

Throw open the house and ask for a discussion of sea literature. Let the members call to the attention of the guild some book or poem or special passage that seems to them worth recommending.

10 minutes.

FIRST MEETING IN DECEMBER

The daily reading from December 1st to December 16th will be found in Volume XXIII of the University Library.

TUTORIAL NOTES

James Hogg was a neighbor of Sir Walter Scott and was hired by Sir Walter to help collect ballads of the Scottish Border. His manners were so rude that he was generally known as "the Great Boar of the Forest," but this is not altogether surprising, for his calling was that of domestic servant and shepherd. Yet a distinguished English critic speaks of "Bonnie Kilmeny" (*Ref., Vol. XXIII*) as a "beautiful dim fairy poem." No one could guess from reading it that the author was ever guilty of crudeness of any sort.

George Sand is the greatest of French woman authors—one of their greatest authors of either sex. Her love affairs with Alfred de Musset and with Chopin are as celebrated as her literary work.

If you are not of New England and wonder how poor people live in such a country in winter you will find the answer in Hudson Maxim's story of his boyhood in Maine.

In "Flingin' Jim and His Fool Killer" (*Ref., Vol. XXIII, 148*) we have the author of the beloved Brer Rabbit stories, "Uncle Remus," in a slightly different type of story but one that is none the less characteristic of the South. Everyone who was brought up in the country in the South knows about the "Fool Killer."

Sir William Osler is one of the great doctors who lends lustre to his calling. It is interesting to notice that he has become more famous for something he did not say than for his more solid accomplishments in the fields of medicine and education. It was on an occasion when he was discussing the problems of university life that he remarked, apropos the fact that people seemed reluctant to give responsibilities to younger men, that he did not remember whether it was Anthony Trollope or not who suggested that there should be a college into which men of sixty could retire for a year's contemplation before a peaceful departure by chloroform, but there was much to be said in favor of it. The newspapers flashed out to the world that Osler had said that all men over sixty should be chloroformed, which, of course, he had not said, but that made no difference. Even to-day Osler is still known by this unhappy newspaper perversion of his speech.

"The Loveliest Thing" (*Ref., Vol. XXIII, 110*) by Roland Pertwee may answer your question if you are looking for a play to present around Christmas.

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: *Whaling in the United States*

(Read "*Moby Dick*," by Herman Melville, part of which is in Vol. XV. "*Whaling*," by Charles Boardman Hawes, is a good reference, and there are many others.) Discuss the actual facts with reference to whaling before entering into the literature. (a) Its importance in the

early days of America; (b) The reasons for its decline; (c) Its contribution to our literature.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Into Africa

Look up David Livingston and tell something about his reasons for going to Africa. (*Ref., Encyclopædia Britannica. "In Darkest Africa," by Henry M. Stanley.*) Then tell about Stanley's rescue party.

10 minutes.

A discussion might follow of what recent adventurers into the heart of Africa have been doing, Theodore Roosevelt, Martin Johnson, Stewart Edward White, and others.

10 Minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Jane Austen

1. Life. Compare it with that of Charlotte Brontë and George Eliot. What striking similarity do you notice?
2. Read at least one of her novels and give a short sketch of it. "Pride and Prejudice" is usually considered the best.
3. Miss Austen has often been compared with Shakespeare, but Mark Twain said he would start a good library by leaving her out. With which do you agree? Or with either?

15 minutes.

FOURTH ASSIGNMENT**Speaker:****Alternate:****Subject: "Uncle Remus"** (Joel Chandler Harris)

(*There is a life of Joel Chandler Harris by his daughter-in-law, Julia Collier Harris. If this is not available the essential information may be had from the Biographical Index, from a history of American literature, or from an encyclopedia.*) Joel Chandler Harris's best work was his Negro stories, especially those in which Brer Rabbit was the hero. Brer Rabbit is one of the few authentic folk heroes in this country.

15 minutes.

FIFTH ASSIGNMENT**Speaker:****Alternate:****Subject: A Great Physician—Sir William Osler**

(*The "Life of Sir William Osler," by Harvey Cushing, is the best reference but it is rather voluminous. The ever-useful Encyclopædia Britannica is good.*) Much of Dr. Osler's life can be deduced from the essay included here—his ideals, in particular, and they are ever the most important part of any man's life.

15 minutes.

The rest of the time might be taken up with a discussion of modern achievements in medicine. If anyone has read Paul de Kruif's "Microbe Hunters" perhaps she can interest the rest of the guild in some of its excitements.

10 minutes.

SECOND MEETING IN DECEMBER

The daily reading from December 17th to December 31st will be found in Volume XXIV of the University Library.

TUTORIAL NOTES

It is through Giorgio Vasari that we know most about the lives and works of the early Italian painters. He was himself a painter and an architect, though not particularly good in either direction, but he was an excellent critic and an entertaining writer.

Alice Freeman Palmer was almost canonized as a saint by her own generation. The reaction against her has been based entirely upon the fact that she was "too good."

If you wish to follow up the group of writers of which Mr. Canby speaks in "Back to Nature" (*Ref., Vol. XXIV, 52*), one of the best to begin with is Thoreau, and some of the best of Thoreau is in "Walden," which is the story of his year on Walden Pond.

Boccaccio is one of the most famous of the early Italian tale tellers. Patient Griselda (*Ref., Vol. XXIV, 101*) has been held up as a model for the ideal wife, but modern women will likely hesitate before they pronounce her such.

Edna St. Vincent Millay is the author of many poems and of the libretto of one opera, "The King's Henchman."

Harry Leon Wilson is the author of "Ruggles of Red Gap" and of "Merton of the Movies."

David Grayson is none other than Ray Stannard Baker, the official biographer of Woodrow Wilson. In his unofficial moments he is David Grayson and lives through such delightful experiences as the one recorded in "A Day of Pleasant Bread." (*Ref.*, Vol. XXIV, 152.)

"Elia" is the name with which Charles Lamb signed his essays. This little poem of Landor's, "To the Sister of Elia" (*Ref.*, Vol. XXIV, 223), was written when Charles died. To appreciate what losing him meant to Mary you must know that she was subject to fits of homicidal mania, that under the influence of one of them she had killed her own mother, that Charles had been able to keep her out of the asylum for the insane only by promising to hold himself personally responsible for her, and that to the end of his life (more than thirty years) he gave her an unselfish and beautiful devotion. In the intervals when she was free from her malady she was an extremely attractive woman. The essay, "Dream Children" (*Ref.*, Vol. XXIV, 224), has been recommended by Mr. Arnold Bennett as a good place to begin if you wish to acquire a taste for literature. It was written when Lamb was nearly fifty. His older brother had just died, and Lamb was feeling very lonely and sad.

Francis Thompson is one of the most appealing waifs in modern literature—one who belongs with that fraternity of outcasts like Lafcadio Hearn and Edgar Allan Poe. It is a comfort to know that his last years were made as happy as those of a man beaten by poverty, cold, and drugs could be, by the friendship of Alice and Wilfrid Meynell.

PROGRAM

The first four speeches on this program are about American nature writers. The program chairman can introduce them by a short summary of what Dr. Canby says. (Ref., Vol. XXIV, 52.)

Of course, any discussion of this sort should begin with Thoreau, but we have reserved the special discussion of Thoreau for our next meeting. There are so many excellent writers of this type that we cannot take them all. We shall therefore choose, rather arbitrarily, three of them for the present meeting.

AMERICAN NATURE WRITERS

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: John James Audubon

(Ref., any encyclopedia, *Audubon's journals*, *Biographical Index* and *Francis Hobart Herrick's, Audubon, the Naturalist*, part of which is in Vol. XV, 179.)

10 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: John Burroughs

(Ref., *Encyclopaedia Britannica*, *Clara Barus*, "John Burroughs, Boy and Man," and "Life and Letters of John Burroughs," *Burroughs's own books*, "Wake Robin," "Locusts and Wild Honey," etc. *Biographical Index*,

*Clara Barrus, on John Burroughs and Roosevelt,
Vol. XX, 276, John Burroughs, "Waiting,"
Vol. XVI, 58.)*

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: William Beebe

(Ref., "Who's Who" and Beebe's own books:
"Jungle Peace," "Jungle Days," "The Arcturus Adventure," etc. Biographical Index, and
Beebe's "With Army Ants 'Somewhere' in the Jungle," Vol. X, 54.)

10 minutes.

It is quite likely that the guild members have been thinking of other American nature writers who should have a place on this program. There are several. Now is the time to speak of them.

10 minutes.

FOURTH ASSIGNMENT

Subject: Armchair Traveling

There will be no special speaker for this, but it shall consist of little speeches from various members who have had pleasant adventures in armchair traveling through books. The chairman may introduce it through reference to Bacon's essay or to Edna St. Vincent Millay's poem on "Travel." A very successful publisher has said that any book can be described in sixty words. See if you can in sixty words tell the club what you would like to have them know about some travel book you have enjoyed.

20 minutes.

FIFTH ASSIGNMENT**Speaker:****Alternate:***Subject: Woodrow Wilson*

1. His personality
2. His political achievement

(The official life of Woodrow Wilson which Ray Stannard Baker is writing is, of course, the best reference, but only a part of it is available. Dr. Alderman has in his address summed up Mr. Wilson's life very well. With this and an encyclopedia and a history one should have little trouble.) The second item is an impossible one to say a final word on, for a while, at least, but that does not make it any less interesting to try.

15 minutes.

When the talk is over the members of the guild should be allowed to speak. Discussions of any political character are likely to be acrimonious. This means that the program chairman must be alert. It may take all her tact and skill to keep the discussion on a level where everything can be calmly considered.

15 minutes.

FIRST MEETING IN JANUARY

The daily reading from January 1st to January 15th will be found in Volume I of the University Library.

TUTORIAL NOTES

Oscar Wilde is a man whose personal life has attracted far more attention than anything he has ever written, though his writing is by no means negligible. He will be discussed in detail in a later program.

John Macy's article on American literature is a good one to use as a starting point for some thinking of your own. What foreign elements have you noticed in American literature in recent years?

The seventeenth-century lyric writers are the gayest and most delightful in the world.

"In the Pasha's Garden" is slightly reminiscent of the famous story of the last generation called "The Lady or the Tiger." The ending will probably keep you awake and figuring many a night, else you are made of sterner stuff than most people who have read it.

Ellis Parker Butler is famous as the author of "Pigs Is Pigs."

Herodotus was one of the first ever to write an outline of history. He was also one of the most successful, for it was his "outline" which won for him the title of Father of History.

All secretaries of the treasury to-day are measured by Alexander Hamilton. The selection here

is from Hamilton himself in his letters. Perhaps the most interesting is the one to his wife on the eve of his fatal duel with Burr.

We are fortunate this month in having two of the greatest of all modern authors of fiction, Joseph Conrad and Rudyard Kipling, and along with Conrad his statement of what the aim of an author should be, which brings up once more our old friend John Ruskin. What would he have thought of this "Preface"? Conrad has often been called a pessimist, but he recognized and recorded nobility, and a thoroughgoing pessimist could never have done that, for he could never, in the first place, have seen the nobility.

PROGRAM

John Macy, in his essay on American literature, speaks of "our most stalwart men of genius, Thoreau, Whitman, and Mark Twain." We shall in the first part of this program concentrate upon them.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Henry David Thoreau

(The ordinary sources of information will be serviceable; so will the books by Thoreau himself—"Walden" especially.)

Thoreau's whole life was a protest. What was it a protest against? How did he protest? What result did he get?

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: *Walt Whitman*

1. His Life.

(*The most scholarly "Life" is the one by Emory Holloway. A very readable one is "The Magnificent Idler," by Cameron Rogers. The sketches in histories of literature and in encyclopedias are very full. Whitman is one of our most important figures.*)

2. His great hero—Lincoln.

(*See also Ref., "O Captain! My Captain!" Vol. III, 294; "Memories of President Lincoln," Vol. VII, 323.*)

Contrast the moods of the two poems. The first was written when Lincoln died, the second later after he had reflected over the event. Why does Whitman connect lilacs with Lincoln? Why does spring always bring poignantly the thought of Lincoln?

3. His hope for the American people.

(*Ref., "I Hear America Singing," Vol. XIII, 73; "By Blue Ontario's Shore," Vol. XVIII, 132; "Preface to 1855 Edition of 'Leaves of Grass,'" Vol. X, 304.*)

As you read "By Blue Ontario's Shore," find answers especially to these questions:

1. What is the most important thing for us to develop?
2. What must we fear most?
3. What standard shall we have?
4. What relation shall the poet bear to all this?

The "Preface" is in a way this poem put into prose and will help you understand it.

20 minutes.

What modern authors have absorbed their country and been absorbed by it? Unfortunately, the two are not the same. Whitman certainly absorbed his country but the common people whom he addressed have never listened to him. Discuss modern authors with reference to the country. How would you place Sinclair Lewis, author of "Main Street" and "Babbitt"? Can you use the word "affectionately" with him? Can you think of any authors we have "affectionately" absorbed into ourselves?

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Mark Twain

(The standard life of Mark Twain is that of Albert Bigelow Paine. Mark Twain himself has written an autobiography, and there are innumerable estimates of him in magazines and histories of American literature. See also Biographical Index and selections from Mark Twain in the University Library.)

1. The events of his life, stressing his high qualities as a man.
2. His literary work—"Life on the Mississippi" and "Huckleberry Finn," especially, but any others that strike your fancy. These two critical opinion has acclaimed the best, but it may be that your personal preference is for some other. Stand by your guns if it is.

10 minutes.

Let us turn now to someone who is as belligerently British as Whitman, Thoreau, and Mark Twain are American—Rudyard Kipling.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Rudyard Kipling

Everyone, of course, knows Rudyard Kipling, but everyone will probably be surprised at how many gaps there are in her knowledge. Where was he born? How long did he live in America? What has been his activity in later years? The wisest plan will be for the lecturer to notice as she goes over her material what seems new and interesting to her. Very likely these same items will be new and interesting to the other club members. Kipling's work may be discussed from the geographical point of view—stating what India, England, and America have contributed—or it may be divided into fiction, letters and essays, and poetry. Two Indian stories are in the University Library. (*Ref., The Man Who Would Be King,*" Vol. I, 141; "*Without Benefit of Clergy,*" Vol. XXIV, 282.)

10 minutes.

Let the club discuss Kipling. No doubt many of the readers have read stories other than those presented here. Let someone speak of the "Jungle Books," those classics for children; of "Kim," the tale of the English secret service in India; of "The Light That Failed," that tragic story of blindness; of the famous "Soldiers Three," Mulvaney, Ortheris, and Learoyd, or of any of the shorter stories.

10 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Joseph Conrad

We have been discussing men who are very closely allied to the countries to which they belong. Conrad fits in exactly nowhere. (*For the extraordinary events of his life, see the Biographical Index, the autobiographical selection in Vol. XXI. The Conrad literature is increasing every year. Two valuable contributions were made to it last year in "The Life and Letters," by Jean-Aubrey, and in the Letters to Edward Garnett.*) Review some one of his stories, either novel-length or otherwise. If you can think of none you would rather take than "Youth," try that. (*Ref., Vol. XVI, 1.*)

10 minutes.

The house here should be thrown open for discussion in the way that it was for Kipling. Possibly some of the members have favorite Conrad books. If so, they should introduce them to the other club members. The time allowed for all these talks and discussions is very short. But you must remember that the purpose of them is to set you thinking. Don't be afraid to continue the discussions outside the club. It will be good for you, and the people to whom you are talking will probably enjoy it as much as they do your ordinary conversation.

10 minutes.

SECOND MEETING IN JANUARY

The daily reading from January 16th to January 31st will be found in Volume II of the University Library.

TUTORIAL NOTES

“Prothalamion” and “Epithalamion” (*Ref., Vol. II, 1, 8*) are two beautiful poems in celebration of marriage. The first was written on the occasion of the marriage of the daughters of the Earl of Worcester, the second on the occasion of the poet’s own marriage. The second is, as might be expected, infinitely the finer poem of the two.

It was a curious and dramatic coincidence that the death of John Adams and of Thomas Jefferson should have fallen on the same day, and that the day should have been the fiftieth anniversary of the signing of the Declaration of Independence.

Father Ryan has been called the Poet of the Confederacy. Those interested in knowing how the South felt over her chieftain and over her conquered self can tell from his two poems included here. If you want further information, read Basil Gildersleeve’s article on “The Creed of the Old South.” (*Ref., Vol. VII, 171.*)

Lord Byron had more influence upon the styles among the young men of his generation than the Prince of Wales has had in ours. He was the idol of youth and for many years the Byronic hero has re-

mained until very recently one of the leading characters in fiction. Yet Byron was essentially a most unhappy man. To supplement the story that Macaulay tells, turn to Trelawney's account of Byron's departure for Greece. (*Ref.*, "Byron Goes to Greece," Vol. *XIII*, 244.)

It is always a pleasure to meet a man who is proud of his calling. That is one reason why we so enjoy the "Oath" and the "Law" (*Ref.*, Vol. *II*, 124, 125) laid down by Hippocrates for physicians. They were formulated more than two thousand years ago, but all right-minded physicians still subscribe to the feeling incorporated in them.

In the "Autobiography" (*Ref.*, Vol. *II*, 167) of Burns, and in the poem, "For A' That and A' That" (*Ref.*, Vol. *II*, 187) which immediately follows, you have what is essential to know about the life of Burns. If you will run through the Biographical Index and read the poems listed there under his name you will have at least a glimpse into what is essential to know of Burns's poetry.

The last day's assignment in this volume is made up of the type of thing that is perfect—if you like that type of thing—nonsense poetry. Many people adore it. Those who don't, despise it. It is not a question of taste but of temperament.

PROGRAM

You may remember that when on September 22d you read Walt Whitman's "By Blue Ontario's Shore" you ran across this memorable sentence: "Produce great Persons, the rest follows." Let us now look at some of the great Persons we have produced:

FIRST ASSIGNMENT**Speaker:****Alternate:**

Subject: *What John Adams Has Meant to America.*

The speaker might go into some detail on the rest of the Adams family. Few others in America have been so consistently distinguished through so many generations. (*Ref., any encyclopedia, any history of America. The latest important Adams book is "The Education of Henry Adams."*)

20 minutes.

SECOND ASSIGNMENT**Speaker:****Alternate:**

Subject: *What Jefferson Has Meant to America.*

Don't forget while you are talking of his political achievements that he was the founder of the University of Virginia, that he was an inventor and an experimenter. (*Any encyclopedia, any history of America. There is a recent book that is very interesting—"Jefferson and Hamilton," by Claude Bowers.*)

20 minutes.

THIRD ASSIGNMENT**Speaker:****Alternate:**

Subject: *What Franklin Has Meant to America.*

No man in the early days was so versatile as Franklin. Indeed, it is almost safe to say that no other American has been so gifted

with a variety of talents. (*Ref., any encyclopedia, any history of America, Franklin's own Autobiography.*)

20 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: What Lee Has Meant to America.

This might be divided into two parts: (a) What Lee Has Meant to the South; (b) What Lee Has Meant to America. (*Ref., any encyclopedia, any history of America, Gamaliel Bradford's "Lee, the American," "Recollections and Letters of General Lee," by R. E. Lee.*)

20 minutes.

Of course, there are a great many others that deserve rank with these. Open the club for a discussion of them, and when the men of the past have been disposed of, swing into those of the present. Whom among them could you place alongside the members of this group?

30 minutes.

FIRST MEETING IN FEBRUARY

The daily reading from February 1st to February 14th will be found in Volume III of the University Library.

TUTORIAL NOTES

The William Morris who wrote "February" is the same one we discussed in our first program.

The adventures which suggested the poem "I Am Monarch of all I Survey" (*Ref., Vol. III, 1*) are said also to have suggested "Robinson Crusoe." It is a good time to get down "Robinson Crusoe" and compare the way Defoe imagined the shipwrecked man and the way Cowper imagined him.

Thomas Hughes is the author of one of the best of all books about a boys' school in "Tom Brown's School Days." Another, in case you like boys' books (and who does not?), is Kipling's "Stalky and Co."

Lanier is the beloved poet of the South, a frail, heroic figure whose life was one long fight with tuberculosis.

You might compare Francis Bacon's essay, "On Love" (*Ref., Vol. III, 99*) with Stevenson's "On Falling in Love." (*Ref., Vol. X, 23.*)

Dickens's childhood is one of the most distressing on record, but it is difficult to make ourselves regret its hardships, since it is probably due to them that he developed his wide knowledge of human life and his wide sympathy with human beings.

Madame Sugimoto was for several years a

charming addition to the faculty of Columbia University. She is at present in her native Japan.

You may not like the essays of Charles Lamb, that is a question of individual taste, but if you do not see the fine quality in these letters of his there is—you might as well know it now as any other time—something wrong with you.

Maeterlinck has created a world of his own into which we are invited to come.

Apropos of recent political addresses and “pussy-footing” on vital issues, compare the way Lincoln met the burning issues of his day. How many of them are still open to discussion?

In connection with Lincoln it is an excellent plan to read again (and read aloud) Walt Whitman’s poems which he inspired. (Ref., *O, Captain! My Captain!* Vol. III, 294; “*Memories of President Lincoln,*” Vol. VII, 323.)

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Sidney Lanier—Poet of the South

Lanier is generally ranked second only to Poe among the Southern poets. One difference is that he is more intensely Southern. Poe is much harder to localize than Lanier. (Ref., *any history of American literature, any encyclopedia, Edwin Mim's Life of Lanier.*) At the conclusion of the talk the speaker might read aloud some of the concluding verses of “Sunrise.” Lanier’s life is aptly summed up in them, and, indeed, in some parts of “The Marshes of Glynn,” also.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Charles Dickens—Humanitarian

"Him of Gad's Hill, before whom, if you doff not your hat, you shall stand with a covered pumkin—aye, sir, a pumpkin," says O. Henry. (*Ref., Vol. III, 114, any history of English literature, any encyclopedia, John Forster's "Life of Dickens."*)

15 minutes.

"Little Nell," "Micawber," "Mr. Pickwick," "Oliver Twist" "Sydney Carton," and others should be familiar to everyone. The club should be thrown open for a discussion of them. Let any member recall any Dickens character that has impressed her.

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Japan

Discuss first the physical features of the country. (*These may be had from any geography or any encyclopedia, and, in part, from "Mysterious Japan," by Julian Street, Vol. III, 128.*) Then discuss the people. *Madame Sugimoto's book, "A Daughter of the Samurai" gives a better insight into the gentle people of Japan than any other.*)

10 minutes.

This talk might be followed with a discussion of Japan in the United States.

10 minutes.

FOURTH ASSIGNMENT

Speaker:
Alternate:

Subject: *Charles Lamb*

"Oh, he was good, if e'er a good man lived," his friend Wordsworth said of him. He was intensely lovable, and it is in his relationship with people that he can best be studied. (Ref., *Ample material for this can be found in the University Library under Lamb and Morley. Encyclopedias and histories of literature will help, and if the reader wants more information he can find it in E. V. Lucas's "Life of Charles Lamb."*)

15 minutes.

FIFTH ASSIGNMENT

Speaker :
Alternate:

Subject: *The Wholesome Play*

Review what was read in Volume II about the wholesome play. Was "Gioconda" a wholesome play? Is "Pélleas et Mélisande?"

10 minutes.

Discuss the "wholesomeness" of modern dramatists. Moving pictures might come into this. Are they "wholesome" in Montague's meaning of the word?"

10 minutes.

SECOND MEETING IN FEBRUARY

The daily reading from February 15th to February 29th will be found in Volume IV of the University Library.

TUTORIAL NOTES

With Boccaccio we are already familiar through "Patient Griselda." (*Ref., Vol. XIV, 101.*) In "The Falcon" (*Ref., Vol. IV, 51*) he writes of a man whose devotion was almost as great as, or, perhaps greater than, Griselda's.

William McFee is a man who at a time when nearly everybody seems trying to write of the sea has something new to say. He knows the sea from the point of view of an engineer. That was his first job; writing came afterward.

"The Cask of Amontillado" (*Ref., Vol. IV, 82*) is an excellent study in the psychology of murder. Poe, as a matter of fact, knew very little about Italians, but he did know a good deal about people. The story is convincing not because it is Italian, but because it is human.

Hartley Coleridge, who wrote the "Prayer" (*Ref., Vol. IV, 97*), was the son of Samuel Taylor Coleridge.

Joseph Jefferson's name brings to mind the name of Rip Van Winkle. Here Jefferson tells how the play came into being.

The "Ode to Napoleon Buonaparte" (*Ref., Vol. IV, 97*) is of special interest to Americans because Byron takes occasion in it to tell what he thinks of George Washington, and, of course, of special

interest this month because it is Washington's birth month.

Samuel Pepys did one of the most astounding things of which an author was ever guilty. He kept in cipher a diary in which he recorded to the last detail everything that happened to him, his sins, his little meannesses, his quarrels with his wife, the events he witnessed. He intended no one else to read the book, and what pleasure he got out of rereading parts of it would be hard to guess. For more than a hundred and fifty years it lay neglected. Then the key to the cipher was found, and when the book was decoded, it was revealed as the most important volume in existence concerning the restoration period in England.

Sir Hugh Clifford lived for many years on the Malay Peninsula—the Conrad country—and knew a great deal more about the country, so Conrad says, than he did himself.

PROGRAM

We have for a long time been reading short stories and promising to talk about them. Now we shall do it. One of the first and most important steps is to make ourselves familiar with some of the leading American writers of this type of fiction. The first talk will be about them.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Modern American Short Story Writers

(In addition to the references given below in the University Library, and in addition to the information in the Biographical Index the

speaker may find some of the specialized books on the short story useful, like the O'Brien yearbook or the O. Henry Memorial Award collection.)

1. Joseph Hergesheimer—"A Sprig of Lemon Verbena" (*Ref., Vol. IV, 1*).
2. James Branch Cabell—"Porcelain Cups" (*Ref., Vol. XI, 3*).
3. Fanny Hurst—"She Walks in Beauty" (*Ref., Vol. XXIV, 167*).
4. Wilbur Daniel Steele—"Footfalls" (*Ref., Vol. XVIII, 83*).

The speaker should tell something about the life of each of these authors, something about the types of stories each writes, and should review at least one story by one of them not included here. Plenty of material is available in any library.

20 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: A Favorite Story with Authors

What this is you will find out by reading "In the Pasha's Garden" by H. G. Dwight (*Ref., Vol. I, 75*), "La Grand Bretèche," by Balzac (*Ref., Vol. III, 296*), and "The Cask of Amontillado," by Poe. (*Ref., Vol. IV, 82*).

In connection with each one discuss, (a) the setting, (b) the motive, (c) the outcome. Why do you think authors like this plot so much? Many others besides these three have used it.

After this, the program chairman should invite the members to discuss "the kind of story I like best."

"A short story," says Blanche Colton Williams, who is as good an authority as anyone, "is a narrative artistically presenting characters in a struggle or complication which has a definite outcome." In speaking of the story you like tell what two forces the struggle is between. Remember that you are recommending it to the other members of the guild and do not spoil it by telling the outcome. The program chairman should call upon members to mention stories they have found in the University Library or stories that the library has led them to read. Tell, if possible, the reason why you like them.

20 minutes.

We have several times before had selections from Oscar Wilde. Now the time has come for us to look closely at this fascinating, repulsive, gifted, unhappy man.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Oscar Wilde

Wilde is so recent and his life so sensational that nearly everyone has at least a hazy idea of it. The speaker should present the facts of his life. (*Ref., any encyclopedia or history of literature, or Frank Harris, or Wilde himself. Richard Le Gallienne, IV, 288.*) As for the interpretation which should follow, the reader may accept Le Gallienne's, namely, that Wilde was an actor and enjoyed the tragedy of his own life, or she may have one of her own. If "*A Ballad of Reading Gaol*" (*Ref., Vol. IV, 307*) seems to her sincere instead of

affected (and it has seemed so to many people) she should treat it as such.

15 minutes.

When the talk is finished the program chairman should ask the guild members to add any bits of information that they think interesting and relevant. The person who has just given the talk may also join in the discussion.

10 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

*Subject: Samuel Pepys—A Very Curious Person
(Ref., History of Literature, any encyclopedia, or the Diary itself.)*

15 minutes.

FIRST MEETING IN MARCH

The daily reading from March 1st to March 15th will be found in Volume V of the University Library.

TUTORIAL NOTES

We begin to-day with Hashimura Togo, the Japanese schoolboy. Take a good look at him, please, as he stands before the Asiatick Delight Japanese Employment Bureau hoping "some sweet-hearted American wish to hire such a problemb [he is the problemb] for \$3 a week & board it."

The eternal fascination of Cleopatra is something no one can quite explain, but a glimpse into the reasons for the eternal fascination of all history can be had from Emerson's essay on History. (*Ref., Vol. V, 158.*)

James Lane Allen has brought history and fiction into their right relationship in his account of the lecture on Alexander Wilson, which is, by the way, a model, admirably done. Wilson was not a geologist, but the lecturer (a geologist) was talking to a group of boys in a part of the country where Wilson had lived and wanted them to know about him. You remember that we told you you would run into "Silas Marner" again. This is the place we meant.

As you read Washington's Farewell Address (*Ref., Vol. V, 91*), keep in mind that other great

address you read a short time back, Lincoln's First Inaugural. (*Ref.*, Vol. III, 279.)

In "Sonnets from the Portuguese" (*Ref.*, Vol. V, 139), which were not from the Portuguese at all but were called so because they were almost too personal to be printed, Elizabeth Barrett sings of her love for Robert Browning.

The fact that they were boys together in North Carolina had much to do with making it especially fitting that C. Alphonso Smith should write the life of O. Henry, a selection from which is presented here.

In nearly every state in the union there is a village or a city named Auburn. Most of them were named for Goldsmith's "Deserted Village," which, according to Mr. Edmund Gosse, is "the old kind of starched poetry at its very best." It was the bad poetry of this type that caused the revolt of Wordsworth and Coleridge.

"Mary White" is true and it was written out of immense pride and grief by her father, William Allen White, when the little girl died.

PROGRAM

The taking-off point of this program will be Emerson's essay on History. (*Ref.*, Vol. V, 158.) It is one of the regular assignments, and everybody will have read it, but we need to have it fresh in mind. The chairman will summarize it in a short talk, or, if she wishes, call upon someone else to do it.

Now we shall look at some historical persons into whose lives we can ourselves enter.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Cleopatra, Queen of the Nile.

(Ref., "Cleopatra," Vol. V, 31, one of Cleopatra's Nights, XI, 211. The local library can probably furnish many others.)

1. Her extraordinary girlhood.
2. Marriage.
3. Relations with Mark Antony and Julius Caesar.
4. Death.

15 minutes.

Discuss other women who rank with Cleopatra. Call upon the club members to mention their names and in a sentence tell who they were.

10 minutes.

We turn away from the tempestuous Cleopatra to an exquisite love affair of modern times.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Elizabeth Barrett Browning

1. Life before she met Robert Browning.
2. Marriage.
3. Subsequent life.

Read aloud the sonnet which seems to you best to express her feeling.

15 minutes.

Discussion. How many women can you think of to place beside Elizabeth Barrett Browning? Cf., Robert Louis Stevenson's wife.

10 minutes.

The term "history" is a broad one. It covers the two biographical subjects to which we have just listened, but it is more generally associated with events like the one we are about to have described for us.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: The Farewell Address

This address is in a way the climax of Washington's life. Let the speaker sum up what had gone before—his life as a boy making him an intimate part of his country, his young manhood, his services in the army, his services as a statesman. It has often been said that Washington did not write this address himself. It is a point that need not trouble us. It at least represents his thoughts and feelings upon his retirement from the presidency.

10 minutes.

Another way to look at history is to take one special subject and follow it through. We have already spoken of the short story from one point of view; we shall now look at it from another. The short story is so characteristic of our day and fills so large a place in the reading of most people that it is desirable to know something about the way it has been treated in different generations. O. Henry represents one of the latest developments

in America. Let us look at some of those who came before him.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: The Short Story in America

1. Washington Irving.
2. Poe.
3. Hawthorne.
4. O. Henry.

(Ref., a history of American literature. See also the short stories listed under the name of each in the University Library.)

15 minutes.

For our final talk we shall turn to the great figure of the finest period of the New England culture.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Ralph Waldo Emerson

(For Emerson's life there are many sources. His journal, as edited by Bliss Perry, is one of the most recent.) When the outline of his life is given the speaker should talk of his writing and his influence.

15 minutes.

SECOND MEETING IN MARCH

The daily reading from March 16th to March 31st will be found in Volume VI of the University Library.

TUTORIAL NOTES

An author's opinion of another author is always interesting. Note what Anzia Yezierska, herself a victim of almost unspeakable poverty, has to say about Victor Hugo's descriptions of poverty in *Les Misérables*.

There is a special quality which belongs to the Irish. If you run through the index volume of the University Library and pick out the Irish born, you will see what it is. No one can tell you.

Basil King has been referred to as the "hero as a man of letters." It was his conquest of fear, the climax of which he describes here, that made him so.

This week we have glimpses into three famous groups of literary people. One is the Shelley group which includes Lord Byron and Mrs. Shelley; one is the Dr. Johnson group which includes James Boswell, Lord Chesterfield, Oliver Goldsmith, Sir Joshua Reynolds, and others; and the third is the Brontë group with whom we are already acquainted.

You have read "The Gold Bug" (*Ref., Vol VI, 276*) before, no doubt, but now is the time to read it again, and to read first Archibald Rutledge's description of life on Bull's Island. Bull's Island is

adjacent to Sullivan's, which was the scene of "The Gold Bug."

Don't skip the Biblical selection. You have read it as it is printed in the Bible. Do you get a different feeling from it as it is printed here? It is word for word the same.

If you wish to step out of the assigned reading several roads lie open to you. One is "Robinson Crusoe," the first of the English novels, a book everyone should read; another is "Lorna Doone," in which you will find the whole story of Lorna and John Ridd; another is Mary Shelley's "Frankenstein," which was written in a contest with her husband, Percy Bysshe Shelley, and Lord Byron to see who could produce the best horror story; and another, and perhaps the most alluring of all, is Boswell's "Life of Dr. Johnson."

PROGRAM

St. Patrick's Day comes this month. The program chairman will tell who St. Patrick was (*Ref., Encyclopædia Britannica*) and why he is celebrated.

Our first assignment is on one of the greatest of modern Irishmen.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: *William Butler Yeats*

(*The material for this talk will depend upon the sources available to the speaker. The Biographical Index, the encyclopedia, and all recent histories of literature, all accounts of the Abbey Theatre give space to Yeats. He has written of himself in "Autobiographies: Reveries over*

Childhood and Youth and the Trembling of the Veil." His little play, "*Land of Heart's Desire,*" might be reviewed, or one of his poems.) Plato says [Emerson quotes him in his essay on history (*Ref., Vol. V, 158*)] that "poets utter great and wise things which they themselves do not understand." Do you feel that Yeats does this?

15 minutes.

Yeats is one of the most prominent members of the Little Theatre Group in Ireland. This movement, which has spread through nearly all civilized countries, is so characteristic of our time that we may be remembered in the future as having lived in "the age of the Little Theatre." Let the program chairman invite discussion. Other members of the Irish group might be mentioned, or any other activities of the Little Theatre, in this country, in Germany, or in Russia. Material for the discussion may be had from current theatre magazines.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Percy Bysshe Shelley

(*Ref., In addition to histories of literature and encyclopedias there are several "Lives" of Shelley, one of the most readable being that by the Frenchman, Maurois, called "Ariel."* See also *Vol. XIII, Trelawney, "The Death of Shelley," 151.*) Present Shelley as a human being. To most people he is an extremely attractive one. Discuss his relations (a) with Harriet Westbrook; (b), with Mary Godwin.

Discuss his poetry, and if you have time read one of the poems or a part of one. Select it either because it seems to you intrinsically beautiful or because it expresses Shelley.

15 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Lord Byron

(*The standard Life of Byron is Moore's, but there are many other sources, which the speaker will have no trouble in locating. See also University Library, Biographical Index, Byron, "On This Day I Complete My Thirty-sixth Year," Vol. II, 122; Treclawney, "Byron Goes to Greece," Vol. XIII, 244.*)

If there is time when you have finished talking about Byron, you might discuss some of his and Shelley's friends. These will come in incidentally in whatever you read about Byron. Contrast him with Shelley.

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Samuel Johnson

In this talk Johnson and Boswell should be covered. (*The special reference is, of course, Boswell's Life of Johnson.*) The time in which Johnson lived is usually called "The Age of Johnson." Tell why he dominated it. (*Any history of literature will give you a clue.*) Tell why he is remembered to-day.

10 minutes.

The next assignment is one of Johnson's very best friends—Oliver Goldsmith.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Oliver Goldsmith

Some of the club members may have seen "She Stoops to Conquer." It may be of interest to know that the elegant Mr. Horace Walpole thought it a very middling play indeed when he first saw it performed. The speaker should remember that we are here concerned with the qualities of Goldsmith that made him a friend of Dr. Johnson rather than with Goldsmith as a figure in the history of literature, though this phase of his life will come in, too.

10 minutes.

SIXTH ASSIGNMENT

Speaker:

Alternate:

Subject: Lord Chesterfield

It is always wise to get at a man himself before passing judgment. Chesterfield's name has come to have a special meaning for us; read some of the letters through which this came about. Remember that there is Chesterfield's side to the controversy with Johnson, and see if you can present it. (*Ref., Encyclopædia Britannica; Chesterfield's "Letters to His Son."*)

10 minutes.

FIRST MEETING IN APRIL

The daily reading from April 1st to April 15th will be found in Volume VII of the University Library.

TUTORIAL NOTES

Agnes Repplier is frequently called the greatest American woman essayist. You will find that she comments upon many of your old friends in her "Plea for Humor." (Ref., Vol. VII, 1.)

The reading for this meeting is rich in names of distinguished women. Miss Repplier we have already mentioned. "Elizabeth," author of "The Enchanted April" and many other delicious books, is another. Lady Gregory has long been a leader in the Irish theatre movement. And there are few women who have ever written so attractively of the out of doors as Neltje Blanchan.

Authors write for different reasons; many of them for money or for fame; very few write because they cannot help themselves, but among the few is Robert Herrick. Robert Burns was another. Can you tell it from the poems presented here?

If you are from the South you will be glad to have your beliefs formulated by Basil Gildersleeve in "The Creed of the Old South" (Ref., Vol. VII, 170); if you are from somewhere else perhaps you will be interested to know what the people down there believed. Many of them still believe it.

Thomas Jefferson we have already spoken of, which is all the more reason why we should read some of his own words now.

"The Man without a Country" (*Ref.*, Vol. VII, 284) is by one of the most beloved of New England preachers, Dr. Edward Everett Hale.

The names of Peary, Amundsen, and Scott bring at once to mind the names of other famous explorers in far countries and remind us that heroism belongs to no particular age but is for all time.

Lafcadio Hearn is one of those unhappy waifs of literature who is washed from pillar to post, who is driven from one land to another, from one friend to another, all through the power of his own restless spirit. Grotesque in his personal appearance, he nevertheless harbored a keen sense of beauty and a delicate appreciation of it in many forms. The selection here about Swinburne is quoted from one of his lectures to his Japanese students. Hearn fled to Japan because he felt that the people were more courteous there than here and less apt to make him uncomfortable about his unfortunate appearance.

PROGRAM

As our leading American woman essayist Miss Repplier leads us directly into a discussion of other modern essayists.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: *Modern Essayists*

Define "essay." (*Ref.*, any unabridged dictionary.) Discuss types (a) Book reviewers (*Ref.*, John Macy, Vol. I, 48; Henry Seidel Canby, Vol. XI, 28; Vol. XXIV, 52); (b) Interpreters of nature (*Ref.*, William Beebe, Vol. X, 54; Archibald Rutledge, Vol. I, 275;

Vol. VI, 247); (c) Familiar essayists (Ref., David Grayson, Vol. I, 29; Vol. XXIV, 152); (d) Miscellaneous essayists (Ref., George Ade, Vol. VIII, 185). These are merely suggestive. The speaker may have other favorites about whom she would rather speak.

15 minutes.

When the talk is over the guild should be asked to discuss the subject. Those who have favorite book reviewers should recommend them to the other members. Those who have essayists of other kinds that give them comfort or delight should speak of them. It might be interesting to discuss what constitutes an essay. Would you call Will Rogers an essayist?

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Modern Explorers

(Information on Peary, Scott, and Amundsen will be in the regular reference books. For the later events of Amundsen's life, and for the more recent explorers periodical literature should be consulted.)

Summarize those mentioned here—Peary, Scott, and Amundsen—mention the specific achievement of each, and then swing into the recent expeditions—Byrd's, Wilkins', etc.

10 minutes.

What other types of adventure can you rank with this? What good has come of it all? This is a question which you must answer for yourself.

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: The Renascence in the South

1. Material prosperity. (*Current magazines will furnish the information for this.*)
2. Literary Work.

Discuss such authors as DuBose Heyward, Julia Peterkin, T. S. Stribling, Maristan Chapman, Ellen Glasgow, *et al.*

The Virginia Quarterly Review may be useful in supplying information for this.

20 minutes.

A discussion of all phases of advancement in the South should follow. The "new" Negro always offers an interesting subject.

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Birds and Poets

Look up each of the following birds in a dictionary or a natural history or a "bird book" and compare the definition that is given with the descriptions these poets give:

"The Green Linnet," William Wordsworth,
Vol. IX, 21.

"To the Cuckoo," William Wordsworth,
Vol. IX, 22.

"Robert of Lincoln," William Cullen Bryant, Vol. IX, 25.

"To a Nightingale," William Drummond,
Vol. IX, 25.

"Philomela," Matthew Arnold, *Vol. IX, 23.*

"The Whitethroat," Theodore Harding Rand, *Vol. XIII, 14.*

If the speaker wishes and has time she might do the same for the flowers about which the poets in the University Library have written. Simply run down the titles in the index to find them. You notice that the natural histories give facts, the poems emotions.

15 minutes.

SECOND MEETING IN APRIL

The daily reading from April 16th to April 30th will be found in Volume VIII of the University Library.

TUTORIAL NOTES

Anatole France is one of the modern names that hold first rank. You may not like him, but you cannot afford to ignore him.

Anne Gilchrist was for many years a close friend of Walt Whitman, perhaps the closest woman friend he ever had.

The group of selections for April 19th show once more how history can be bound up with fiction and poetry.

Marcus Aurelius is to be read in small bits and pondered over. You notice that Gissing kept him at his bedside so that when he could not sleep for misery he would have something to soothe him.

Next to Æsop, La Fontaine is the most famous of the fable writers.

“The Notorious Jumping Frog of Calaveras County” (*Ref., Vol. VIII, 104*) is Mark Twain’s most famous story, and “Colonel Mulberry Sellers” (*Ref., Vol. VIII, 113*), with the possible exception of Huckleberry Finn, is his most famous character.

The most passionately personal of all Shakespeare’s work is his sonnets. Many meanings have been read into them; except for the special scholar, however, it is unimportant what the sonnets meant to Shakespeare; what counts is what they mean to you.

A peculiarly American institution is the kind of humor that George Ade, Bill Nye, "Josh Billings," and Artemus Ward create. Will Rogers is in direct line with them. So is Mr. Dooley.

Do you wonder what you would do if the greatest of all English authors paid you a visit and you did not know beforehand who he was? Read "A Luncheon Party," by Maurice Baring (*Ref., Vol. VIII, 203*), and ask yourself honestly if you would not have felt just as Mrs. Bergmann did.

Grant and Sherman both wrote autobiographies, both in simple, direct language. Grant's is distinguished among soldier's memoirs for its simplicity and strength.

It may be that future generations will know how our orators talked, will be able actually to hear their voices; we shall never know how Demosthenes talked, but we shall probably always think of him as one of the greatest orators of all time.

"The Wife of Usher's Well" and "Fair Helen of Kirkconnell" are folk ballads, that is, narrative poems handed down by word of mouth. No one knows who wrote them. They were taken from the book of border ballads that Sir Walter Scott collected. You remember that James Hogg helped him.

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Anatole France

Like so many other literary men, this urbane and witty Frenchman is as interesting as a "character" as he is as an author. Both phases of his life should be discussed. (*The*

Biographical Index, the encyclopedias, and the indexes to periodical literature will all give useful information. There are several recent books on Anatole France, two of them by his secretary, Jacques Brousson.)

15 minutes.

SECOND ASSIGNMENT

Speaker:
Alternate.

Subject: Marcus Aurelius

The complaint has been made against Marcus Aurelius that if he had really had to undergo the harshness that most of us do he could not have written so serenely. Run over the facts of his life, give an idea of the background against which he lived, and then talk about the quality of his philosophy. (*For the philosophy there is no better reference than quotations from it, and no better judge of what it means, so far as you are concerned, than yourself. For the rest the usual references will furnish all that is necessary.*)

15 minutes.

THIRD ASSIGNMENT

Speaker:
Alternate:

Subject: Jean de la Fontaine

Most philosophers express themselves in proverbs or aphorisms; La Fontaine preferred to do it in fables. Compare him with Æsop. If a volume of his fables is accessible, select one besides those included here and read it aloud or retell it. (*Ref., Encyclopædia Britannica.*)

15 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Plutarch

All lists of the world's best books include Plutarch's Lives. One of them is in this week's reading. The speaker may here talk about it, or about its companion Life (Cicero), or simply about Plutarch himself. The important point is to give some hint of the quality of Plutarch. (*Ref., Plutarch, Parallel Lives, ancient histories, histories, of Greece, encyclopedias.*)

15 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Sir Walter Scott

(*For Scott's background, see a history of literature; for the facts of his life, any encyclopedia, for his works, the Biographical Index. On this last point, add any others that you have read.*)

15 minutes.

The program chairman should invite discussion of Sir Walter. Other members of the guild may have read novels or poems which have not been mentioned.

15 minutes.

FIRST MEETING IN MAY

The daily reading from May 1st to May 15th will be found in Volume IX of the University Library.

TUTORIAL NOTES

The poem on Spring by Anacreon was written something more than two thousand years ago, but you can see that spring was the same “fresshe” season then that it is now.

Chaucer’s “Morning in May” (*Ref., Vol. IX, 17*) you may find a little difficult to read, but if you are clever you can guess the meanings of the words. It is a vivid reminder of the fact that the English language is a shifting, alive, fluid thing, which even as we speak it is changing from day to day.

Ribe is the name of the town in Denmark in which Jacob Riis was born. The life he describes seems as remote as if it belonged to the Middle Ages, yet it actually existed during the boyhood of many men now alive.

An extraordinarily illuminating essay is Huxley’s “On a Piece of Chalk.” (*Ref., Vol IX, 45.*) If we were to take any other common object—a lead pencil, for instance, and follow it back to all its sources—the forest from which the cedar came, the earth from which the cedar got its life, the formation from which the lead came and the story it tells, we should find ourselves going out on just such a journey.

Properly to understand Browning’s poem on

Saul you must go back to your Bible and read Samuel I, 16. The Bible does not say what David played, but merely that he played and that the playing eased Saul's spirit. Browning has imagined what there was in the life of a shepherd boy that might sooth a troubled king.

"Ulysses and Nausicaa" (*Ref., Vol IX, 213*) should be read as a series of beautiful pictures. Imagine the lovely Greek maiden in her flowing robes playing with her attendants in the midst of an enchanting forest, suddenly surprised by the handsome, brine-caked person of the shipwrecked wanderer Ulysses. You will notice that Greek women, even those of royal birth, thought it not above them to do useful labor like weaving and spinning and washing.

Side by side with the tender pictures of motherhood in the poems of Francis Ledwidge and Anna Hempstead Branch we have a harsh and harrowing one in "The Gentle Boy" (*Ref., Vol. IX, 230*), which is, however, fortunately relieved by the beautiful spirit of Dorothy.

Wagner is one of the truly great; he is perhaps the finest expression of the German genius. His aim was gigantic—to have the opera do for Germany what drama did for the ancient Greeks—and so was his achievement.

PROGRAM

Mother's Day comes sometime during this half month. The program chairman should mention the fact and call especial attention to the selections which fall on May 11th. Before going into the regular program it might be a good idea to ask the club members if they have some special book or story or poem which has given them a

lovely appreciation of motherhood, such a one, for example, as Barrie's "Margaret Ogilvy," mention of which may bring us into the first lecture.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: James Matthew Barrie

It is always more desirable to read literature than to read about literature. Since this is true, and since also there is comparatively little biographical material about Barrie, the speaker might do well to review one of Barrie's books. In view of the fact that Mother's Day comes this month, we suggest "Margaret Ogilvy," but it will be hard to go wrong. "The Little White Bird," from which "Peter Pan" grew, "Sentimental Tommy," in which Stevenson said he recognized himself, or any one of the plays is good.

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Thomas Huxley

Discuss Huxley's life and the background against which he lived. Summarize the essay on chalk, and recommend any further studies in Huxley which you think would be interesting to the club. This essay, "On a Piece of Chalk" (Ref., Vol. IX, 45) is reprinted more often than any of his others, but excellent ones may be found in "Man's Place in Nature" and in "Science and Culture."

15 minutes.

THIRD ASSIGNMENT**Speaker:****Alternate:****Subject: Nathaniel Hawthorne**

Hawthorne was a member of the famous New England group, but he was never, in a sense, a part of it. Tell the events of his life, and review one of his stories—a long one like "The Scarlet Letter," or, if you have not time to read it, one of the shorter ones included in the University Library. (*Ref., Autobiography, Vol. X, 36; histories of American literature.*)

15 minutes.

For the rest of the program we have two of the world's great figures. One belongs to antiquity, the other to the Nineteenth Century.

FOURTH ASSIGNMENT**Speaker:****Alternate:****Subject: Homer**

After a review of, we cannot say the facts, but the suppositions, concerning Homer's life, talk of the Iliad and the Odyssey, especially the Odyssey, since it is from it that our selection is taken. Retell the story. (*Ref., Biographical Index, Encyclopedia Britannica.*)

15 minutes.

FIFTH ASSIGNMENT**Speaker:****Alternate:****Subject: The Wagnerian Operas**

1. Wagner's life.
2. Wagner's aim.
3. The "Ring."

Retell the story of "Das Rheingold" or "The Ring." It may be had from almost any history of music. (*The Wagner literature is fairly voluminous, and the speaker will not be able, in her short time, to go much into detail about his life. It will be pleasant, however, to recall Nietzsche's visit to him. Ref., Vol. XI, 66-73. Read also Wagner's Autobiography. Ref., Vol. IX, 308.*)

15 minutes.

A discussion of opera should follow. Members who have heard famous singers in the Wagnerian rôles might recall them. Other Wagnerian operas might be spoken of—"Lohengrin," "Tannhäuser," "Die Meistersinger," etc.

15 minutes.

SECOND MEETING IN MAY

The daily reading from May 16th to May 31st will be found in Volume X of the University Library.

TUTORIAL NOTES

William Beebe has brought the jungle to our doors, and most of us like best to have our jungle served up this way, for it gives us all the thrill that we would have if we went in person, and none of the discomfort.

Rousseau and Voltaire were the two greatest influences of their time. It might possibly be said that Voltaire was the greater man, but Rousseau was certainly the greater influence. More than any other one single figure he was responsible for the French Revolution.

Don't take too seriously what Voltaire has to say about Shakespeare. Even the gods of literature have their blind spots.

One feels that one knows Thomas Hood after Thackeray has described him. These jesters that can laugh in the face of gruelling tragedy are always appealing figures.

The story of Gavroche is from "Les Misérables." It will take you a long time to read "Les Misérables," but your best friend would be the one who would not let you alone until you had done it. It will more than repay all the time you spend on it.

Many people have found Emerson's "Self-

Reliance" a bulwark of strength. Speaking of her life as a little girl in the Ghetto, Anzia Yezierska (*q.v.*) said: "Many years ago I picked up Emerson as you pick up any other book, and opened it to: 'Trust yourself. Every heart vibrates to this iron law.' That book talked to me! For days I lived on that sentence as you live on a crumb of food." Does it "talk to you"?

After reading Thomas Moore's poetry you may think him a strange person to write a biography of Lord Byron, yet he was the one Byron himself selected, and a very good job of it he did, too.

You are already familiar with the "Preface to the 1855 edition of 'Leaves of Grass,'" but it will not hurt you to read it again.

PROGRAM

Four of the greatest names in the history of French literature come into the assignments for this meeting. The program chairman may call for a short discussion after each one of them.

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Honoré de Balzac

Tell, especially, what Balzac wanted to do. Few novelists ever set out upon a more ambitious program. In a certain sense "The Forsyte Saga" has the same aim as "The Human Comedy," though only in a certain sense, for it is confined to a small, limited group, while the Human Comedy takes all of life for its province.

20 minutes.

Throw open the house for a discussion of Balzac and of other ambitious literary projects like "The Human Comedy."

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Victor Hugo

As a man Victor Hugo leaves much to be desired; as a novelist, no one outranks him. "Les Misérables" is one of the greatest books in the world; no one can count herself well read who does not know Jean Valjean.

20 minutes.

A discussion of Victor Hugo should follow. Other members of the guild may be familiar with "The Hunchback of Notre Dame" or "Toilers of the Sea." "Les Misérables" alone contains ample material for many long talks.

15 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Rousseau

Rousseau's own books are better than any books about him, and we still have much to learn from "Emile," the one in which he gives his ideas of education. Present the essential beliefs of Rousseau. Show how he influenced the French Revolution.

20 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Voltaire

In sharp contrast with Rousseau stands Voltaire. Discuss the temper of his mind. He was a destroyer, not a builder, but he filled an extremely important post. His most frequently read book is "Candide." With most of the others, except his history of Charles XII of Sweden, the modern reader is bored, whether she admits it or not.

20 minutes.

FIRST MEETING IN JUNE

The daily reading from June 1st to June 15th will be found in Volume XI of the University Library.

TUTORIAL NOTES

Christopher Marlowe has always been one of the most dashing and attractive of the young Elizabethans. Even Shakespeare is said to have envied the ease and grace of his poetry. James Branch Cabell's story is concerned with the tragic end of Marlowe's life about which comparatively little is definitely known.

It may surprise you to discover that your old friend, Sir Walter Raleigh, he who made himself famous by spreading his cloak for Queen Elizabeth, was a poet as well as a gallant. Sir Walter was a historian, too, an explorer and a founder of colonies.

A personal touch in what is written about Thomas Hardy is rare, for few people saw him and talked with him. Mr. Canby's visit to Max Gate (Hardy's home) makes his essay, "The Novelist of Pity" (*Ref. Vol. XI, 28*), especially valuable.

Izaak Walton wrote the lives of several of the English poets, but his fame rests upon the fact that he wrote the greatest book on fishing in any language; the fishermen themselves say so—it is not merely a literary judgment.

Nietzsche is often thought of as a sort of half-insane demon; these letters to his mother and sister reveal him as nothing more than an attractive bright, hardly more than ordinary schoolboy.

"Mr. Dooley" is a characteristic American invention. The man who was responsible for him, Finley Peter Dunne, was to the last generation what Will Rogers is to this.

The description of Mona Lisa in Walter Pater's account of Leonardo da Vinci is one of the most famous "purple patches" in English literature. If you can find a copy of the picture you should study it after you have read what Pater says.

Two of our national shrines are homes of former presidents—Mount Vernon and Monticello. Descriptions of both are here. Even if you have visited them you will find something in Mr. Wilstach's account to add to what you already know.

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: Thomas Hardy

(Ref. *Nearly all that has been written about Hardy is without inspiration. It will be wise, therefore, after looking in the encyclopedias and histories of literature to turn to Hardy himself. Read "Tess of the D'Urbervilles."*)

Give briefly the main events of Hardy's life. Then review "Tess." Justify (or condemn) the girl. Many people think Hardy depends too much upon external conditions for the development of his story. Do you agree? The novel was suppressed when it first came out. Would you have suppressed it if the matter had been left in your hands?

15 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: Izaak Walton and Other Fishermen.

(Ref., "The Complete Angler," by Izaak Walton. A selection is here in Vol. XI, 40. See also "The Angler's Wish," Vol. XI, 39; Henry Van Dyke, "Little Rivers." See also "The Angler's Reveille," Vol. XI, 54; Washington Irving, "The Angler," Vol. VII, 88.)

This should be in the nature of a little essay on the gentle art of angling, which, as Izaak Walton says, "is worthy the knowledge and practice of a wise man." Perhaps those women who are married to men who are under the yoke of its fascination will think better of their husbands when it is over.

10 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Cyrano de Bergerac.

(Ref. The usual biographical sources and the whole of the play, "Cyrano de Bergerac.")

a. Rostand's life.

b. Cyrano. Sketch the play so as to show how the balcony scene fits into the setting.

10 minutes.

FOURTH ASSIGNMENT

Speaker:

Alternate:

Subject: Leonardo da Vinci.

(Ref. Vasari's "Lives of the Painters," the Encyclopædia Britannica, a history of art.)

The versatility of the mind of Leonardo is still one of the wonders of the world. It is not true to say that he was "jack of all trades, master of none." He was master of everything he touched, and he touched nearly everything.

15 minutes.

FIFTH ASSIGNMENT

Speaker:

Alternate:

Subject: Conditions in China.

The conditions in China change so rapidly that no reference books can be cited. The speaker will have to turn to newspapers and magazines. The *Literary Digest* and the *Living Age* should be useful.

20 minutes.

When the talk is over the house should be thrown open for general discussion.

20 minutes.

SECOND MEETING IN JUNE

The daily reading from June 15th to June 30th will be found in Volume XII of the University Library.

TUTORIAL NOTES

William McFee has recently become—nominally, at least—a citizen of the United States. In reality he is a citizen of the world. He was born at sea, a subject of Great Britain, and has traveled all over the world as chief engineer on various liners, and is as familiar with the Near East as he is with Latin America.

Two of Pliny's letters have a value far exceeding that of the others. One is addressed to Tacitus and contains an eyewitness's account of the eruption of Vesuvius (*Ref., Vol. XII, 51*). The other is addressed to the Emperor Trajan of Rome and is almost the only genuine document still in existence relating to the persecutions of the Christians.

Edwin E. Slosson a few years ago demonstrated to the world that the science of chemistry could be made as thrilling as a novel. He has since made further immensely successful experiments in the way of uniting science and literature. One of the results is this essay on "Gasolene as a World Power" (*Ref., Vol. XII, 81*).

Henry Fielding is the author of one of the great novels—one that ranks with Thackeray's "Henry Esmond," Victor Hugo's "Les Misérables," and Defoe's "Robinson Crusoe." The name of it is "Tom Jones."

Few people have ever loved the legends of their own country more than Sir Walter Scott, few ever did more to preserve them. Besides writing novels and poems about Scotland and collecting folk ballads from among her people, Sir Walter also wrote history. His hero in the selection we have here is the hero of all Scotland—Robert Bruce.

Helen Keller has long been one of the miracles of the modern world. The story of her education reads like a fairy story. It is told here in her own words, supplemented by an account by the wonderful teacher who brought her out of darkness and silence into wholesome communication with the world of normal people.

Laurence Sterne, if he wrote to-day, would no doubt be called "very modern." His eccentric punctuation, his curious ways of dividing his chapters—sometimes a paragraph, sometimes less, sometimes a great deal more—were of course affectations. It is a tribute to his power that he is good reading to-day in spite of them.

PROGRAM

FIRST ASSIGNMENT

Speaker:

Alternate:

Subject: *Robert Burns*

(Ref., the *Encyclopædia*, any history of literature, *Burns's poems*. William Allan Neilson, himself a Scot, has written a valuable study called "*Robert Burns; How to Know Him.*")

Sketch Burns's life and read aloud one of his poems. There are several in the University Library, but perhaps you have a special favorite of your own not included here.

20 minutes.

SECOND ASSIGNMENT

Speaker:

Alternate:

Subject: The Carlyles

This should be a discussion of Carlyle first, then of his wife. Sympathy is pretty well divided between them. Do you think them attractive? Would you exchange places with either of them?

(Ref., *Biographical Index, including selections from each in the University Library, encyclopedias, histories of literature.*)

20 minutes.

THIRD ASSIGNMENT

Speaker:

Alternate:

Subject: Helen Keller

In addition to the material given in the University Library (Ref., Vol. XII, 257, 258, and the account by her teacher, Mrs. Macy, Ref., Vol. XII, 268), Miss Keller's "The Story of My Life" and "The World I Live in" will be useful.

20 minutes.

The rest of the program should be devoted to taking an inventory of the year's study. Each member of the club should speak of some selection—a poem, a story, a bit of history or science or biography—that has especially appealed to her. All those who have been led into special bypaths which they have enjoyed should speak of them. And, for once, there should be no time limit to the program. Let the members talk as long as they like.

